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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 152 NOVEMBER 2013

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REMIX YOUR BIZ

ADDING SERVICES & SKILLS
RETHINKING MARKETING
CHANGING CAREER TRAJECTORY

MUSIC

Breathe Life
Back into Your Tracks

PEOPLE

James Craig
Mike Spencer
of Innovative LED

BUSINESS

5 Myths of School Dance Marketing
Budget Planning for a New Year
Weddding Marketing: How to Stand Out
Becoming an Officiant

GEAR

ColorMaker LEDs
Blizzard Kontrol Series
Gemini ES-15BLU Speaker
Scrim Werks Light Columns



DETAILS ON PAGE 16



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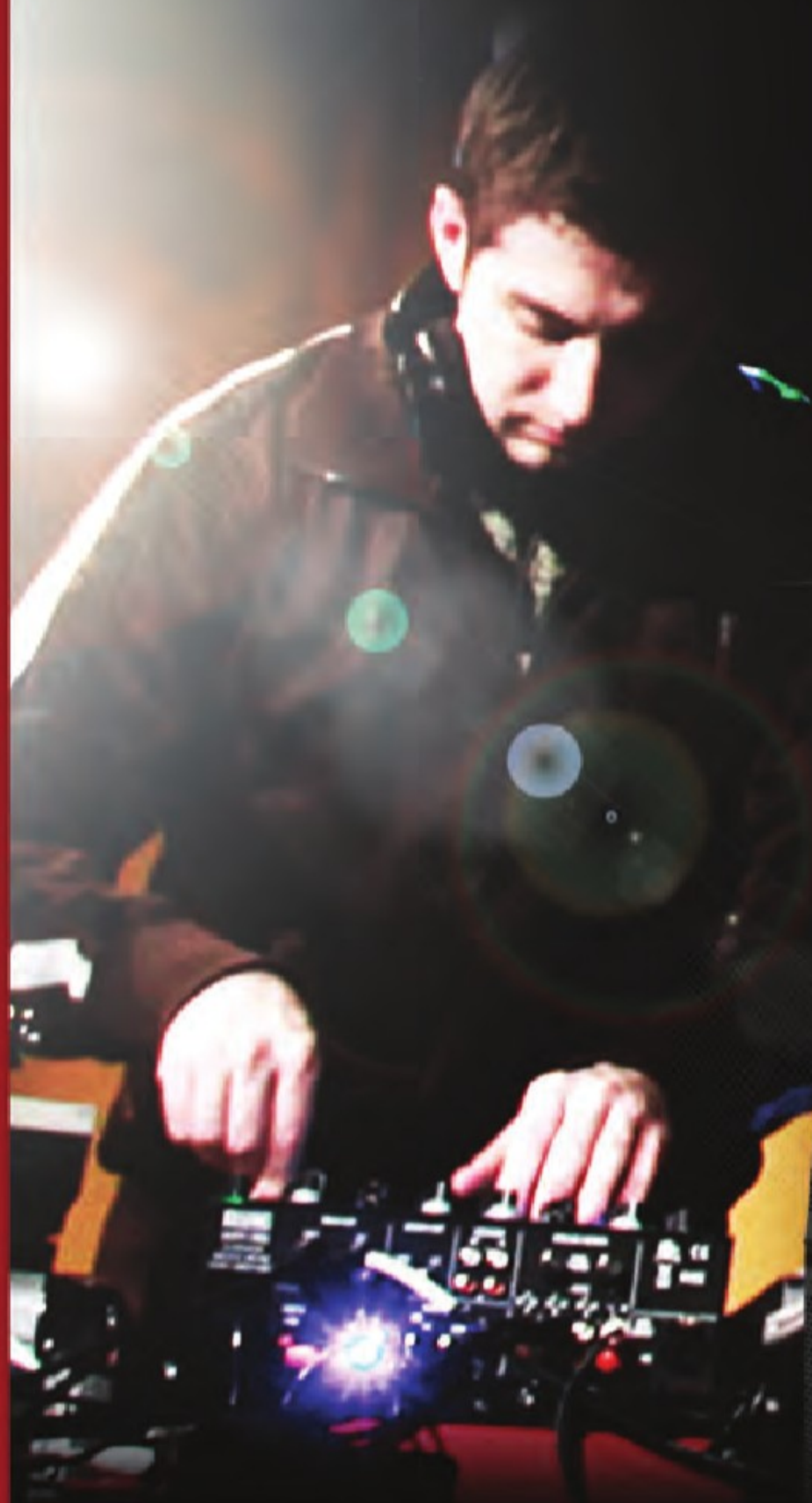
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Original cover photo by Monica Offermann

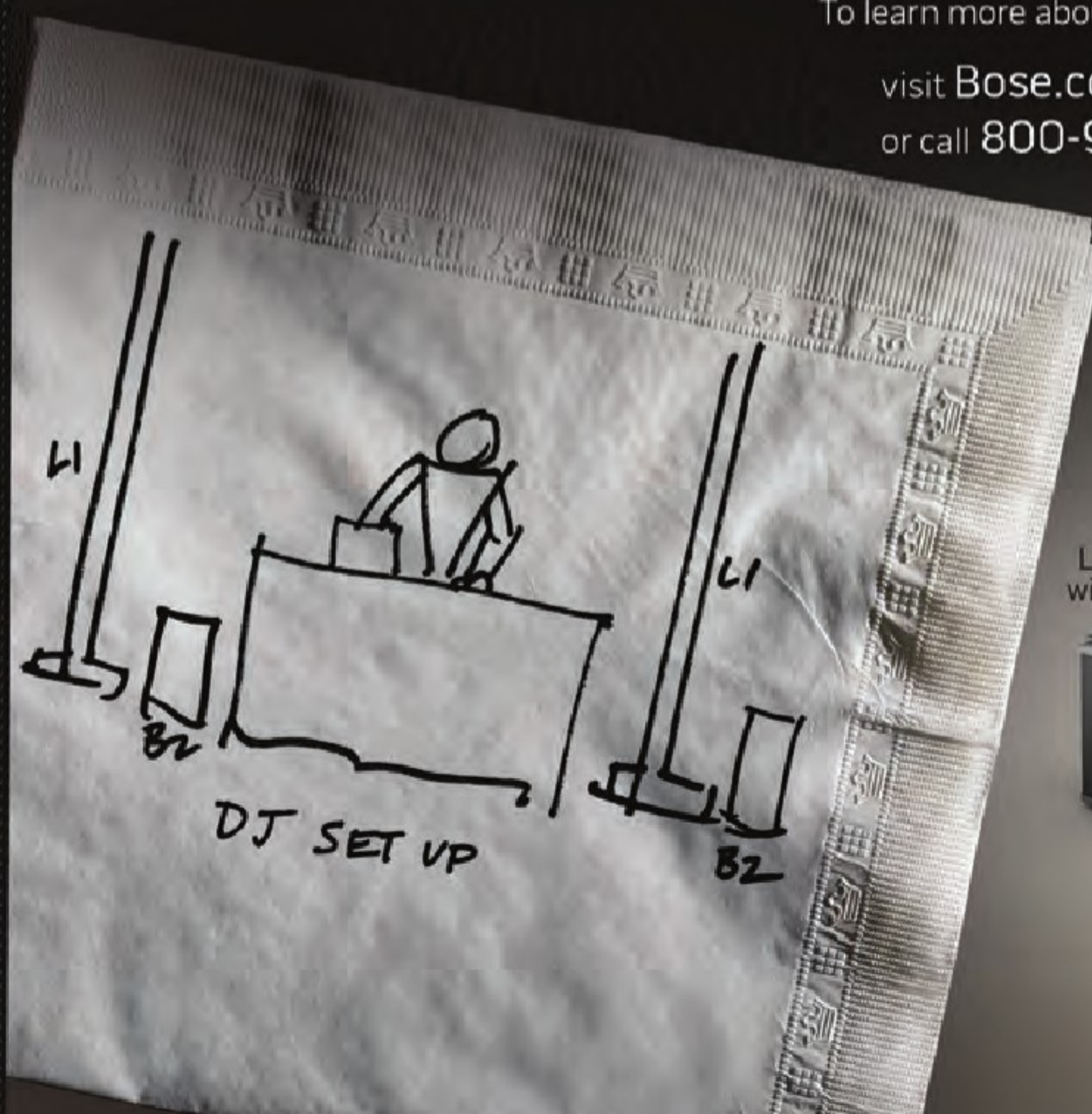


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BOSE

The remix is one of the coolest outgrowths of DJs' influence on musical culture. Some of us create them; some of us play them; all of us appreciate how they can breathe new life into an old tune, or make a new one work even better on our dance floor, whether it's in a party hall or a hip club. The idea of remixing also provides a powerful metaphor for how we can make changes that can take our businesses—and our lives—to exciting new levels.

In this issue we offer a bunch of ideas for "remixing your biz"—for transforming what you do, without starting over from scratch:

Mike Ficher looks at the example left by the great Frank Sinatra of how to keep your career going by recreating yourself multiple times; Stephanie Padovani offers some thoughts on truly standing out in the wedding entertainment field; Arnoldo Offermann blows up some myths about youth event marketing; Stu Chisholm advises caution when being tempted to throw a lot of money at a seeming "upgrade" to your biz; and Jason Weldon outlines a plan and offers encouragement for those serious about remixing their situations.



Also onboard this time around: ideas for using photos in the gameshow/trivia realm, from Rob Johnson; great advice on working with photographers from Mike Ryan; the need for positive adjustments from motivational DJ Coach, Paul Kida; and some practical thoughts on planning next year's budget from John Stiernberg.

David Walley shares a unique approach to improving your sound involving making your actual tracks sound better; and Jay Maxwell offers sage advice on the how to start off the wedding reception with the right vibe.

Along with a full load of product reviews and information, we talk to Mike Spencer about his growing retail company, Innovative LED Stage & DJ Lighting; and also learn how to kill the beast of feedback with audio guru Rich McCoy. And don't miss the conclusion to our This Old Lighting Rig "reality show, as we outfit a lucky DJ with a whole new lighting system.

We're starting to kick into high gear on the upcoming Mobile Beat Vegas show—MBLV18—and that means putting together a show promo issue in December that will be overflowing with great info that you can use as you remix your biz. Don't miss it, and don't miss the first and best DJ trade event and conference of the year!

- Dan Walsh, Editor-in-Chief

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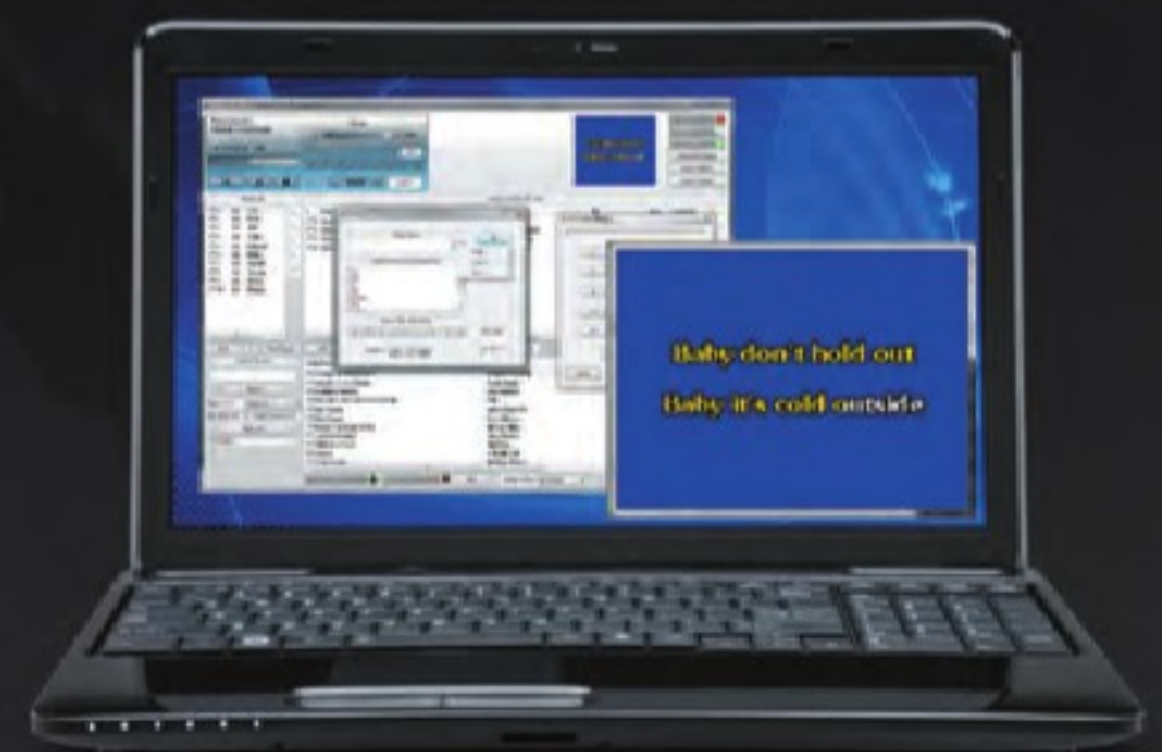
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MB Vegas Update



Some exciting additions to the entertainment slate have been announced for the Mobile Beat Las Vegas DJ Show & Conference—MBLV18:

A TRULY COOL EXPERIENCE: THE RAT PACK, PRESENTED BY BLIZZARD LIGHTING

It's Vegas baby...and Mobile Beat will serve up a refreshing taste of that classic Las Vegas era, when the great Strip hotels like the Riviera played host to the coolest of the cool: The Rat Pack.

MBLV18 will feature "The Rat Pack, Presented by Blizzard Lighting," hosted by Mobile Beat's own Johnny Rozzini.

At 7:00 PM on the opening night of the conference, the ballroom at the Top of The Riv will provide the perfect setting to "chill" with Frank, Sammy and Dean. The Riviera's own Rat Pack performers will take you back in time to when the scene and the performers were truly cool.



REGISTER FOR MBLV18 TODAY

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\$249 thru January 24

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www.mobilebeat.com/las-vegas-dj-show

demand, with a brand new DVD created in collaboration with Cupid, Casper will bring his trademark high-energy interaction to the Riviera.

See more at: <http://www.mobilebeat.com/talent/dj-casper-interactivity-and-line-dances/#sthash.x5D2lbNN.dpuf>

TONE RETURNS

Also making a return appearance on the MBLV stage is the inimitable TONE LOC. With over 7 million albums sold, a Grammy Award, 4 Grammy nominations, American Music Awards, and MTV Awards, it's no surprise that Tone is still one of the most recognizable voices in hip hop. Hits DJs will never stop playing include "Wild Thing" and "Funky Cold Medina." Tone will be performing at MBLV18 and having a meet and greet afterwards.

See more at: <http://www.mobilebeat.com/talent/tone-loc/#sthash.4XSAh4kR.dpuf>



Big MBLV18 News: A Mobile Beat Vegas First

The first-ever Mobile Beat "Sesiones Españoles DJ y Exposición" will be presented as a "show-within-a-show" at the Mobile Beat Las Vegas DJ Show in February, 2014. Overseen by top-tier Mexican DJ Cesar Cosio, the new component is a track of seminars and sessions for Spanish-speaking attendees, running Monday and Tuesday, February 3rd and 4th, with exhibits open beginning on the 4th. After listening to feedback



from attendees and exhibitors, show producer Mike Buonaccorso responded with this fresh feature designed to meet the needs of Hispanic DJs.

For more information or to inquire about being a presenter at the Sesiones Españoles DJ y Exposición, contact Mike at mb@mobilebeat.com or Cesar at cesar@mbvlvlatino.com. A complete program will be available soon at www.mobilebeat.com.



Punch it up!

Introducing the Cerwin-Vega! P-Series!

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- Vega Bass boost

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- Vega Bass boost
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For more information go to www.cerwinvega.com.

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Augmented Audio

Now DJs, clubs and entertainers can play music from virtually any mobile-friendly device they choose—from Bluetooth-enabled mobile phones and tablets, to MP3 players and SD cards. **American Audio** has introduced the **ELS15 BT**, a lightweight, multi-functional 15-inch active speaker that features both Bluetooth and a built-in MP3 player.

The ELS15 BT, lets you play music from Bluetooth-enabled mobile devices wirelessly, or utilize the unit's built-in MP3 player with USB and SD Card inputs. Great for bars, nightclubs, cocktail music and pre-recorded party mixes, the speaker also provides plenty of output power for small and mid-size events that call for set-it-and-forget-it music playback.

The speaker comes with its own 21-input ADJ AUD RC remote to control its rear-panel playback section from anywhere in the venue. For manual operation, the MP3 panel has 6 function buttons and a crystal-clear blue LCD screen that's easy to read in low-light conditions. Additional connections include XLR and 1/4" mic inputs, XLR and RCA line inputs, and XLR and 1/4" line outputs.

The ELS15 BT's bi-amplified system provides separate high-frequency and low-frequency power to the speaker for maximum efficiency. One amp powers the 1-inch titanium driver, while the other powers the 15-inch woofer with 33 ounce magnet. A time-aligned electronic crossover ensures that the full range of frequencies are delivered clearly. It has built-in treble, bass and volume controls, plus it comes with 11 convenient EQ presets. Extremely portable and lightweight, it measures 18.5" x 14.75" x 27.75" and weighs only 39.5 lbs.

www.americanaudio.us



Stick It Outdoors

Blizzard Lighting has a new option for those in need of outdoor LED wash lighting, in the form of a solidly built, half-meter long linear strip light fixture called the **ToughStick 5™**.

Designed from the ground up, the ToughStick 5™ features 9 ultra-bright 15W 5-in-1 RGBAW LEDs fitted into a durable, con-



vection cooled, anodized aluminum enclosure with a completely sealed tempered glass top. The LEDs supply a generous amount of richly saturated mixed colors with a total of 8,900+ Lux output @ 1-meter, full on.

The weatherproof 4-button LED control panel on the side of the unit provides full control of all the features and settings such as full RGBAW color mixing, 35 built-in programs, strobe and speed controls, and sound active mode. The fixture can also be controlled via DMX. For further details go to Blizzard's website.

www.blizzardlighting.com

TRUSST-Worthy Arcs

TRUSST®, has added three different truss arcs to its collection of easy-to-use truss pieces and accessories. Manufactured from lightweight, high-grade aluminum for easy transport and setup, the truss arcs are crafted by SLV-certified welders and available in three sizes: 3-meter with a 90° arc (**CT290-430CIR-90**), 2-meter with a 90° arc (**CT290-420CIR-90**) and 1.5 meter with a 180° arc (**CT290-415CIR-180**). Each arc includes connecting hardware and is compatible with many TRUSST accessories enabling many custom design options, including circles, half-circles, arches, serpentine and any other design conceivable. Find out more on the web.



www.trusst.com

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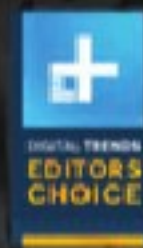
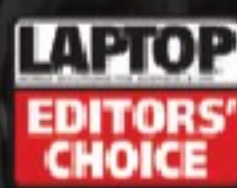
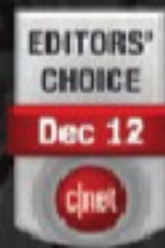
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Adjust Yourself

MAINTAINING A POSITIVE MENTAL OUTLOOK

By Paul Kida, The DJ Coach

We have all heard about the power of positive thinking, and the benefits of having good thoughts to help us achieve different goals and ambitions. Positive thinking groups and seminars have become a multi-million-dollar industry involving books, videos, boot camps, and the more.

Each year thousands of people spend their hard-earned money in the hope that the information and skills they receive will be the one thing that they need to make them succeed over all of the others. Many times this information is extremely valuable, and can give someone that extra advantage to overcome various hurdles. However, more often than not, this very expensive information goes unused or is neglected due to various other important aspects of our lives. Simply put, there is a lot of excitement at first in starting something new, but no positive action is ever taken. If it is taken, a failure to keep a continued effort brings a less than desired result.

Is there anything that can help us to keep going and not give up on a better path or routine, and really take the necessary action that is needed? Absolutely! It is something that is often overlooked but is most important in helping us take positive action. It is making a positive mental adjustment. This means not just keeping positive thoughts in our minds, but consciously making the necessary adjustments to keep

us moving forward.

This is not an easy thing to do because, quite frankly, there are a lot of negative things happening in our lives and in the world right now that can actually affect the way we do business and the way we view each day. If we want to succeed, we need to examine our own thoughts and speech—the words we use every day. Have you heard someone say, “Oh, it’s good enough” or “It doesn’t matter. This will do?” These are not really positive expressions when it comes to our line of work, are they? Wouldn’t “No matter how many times I have done this, I will do it right!” or “I will do my best to make this gig exciting and do exactly what my client wants!” be more positive views to take?

Don’t simply do what you have to do to get by, but work hard to be your very best, each and every time. How we think about ourselves and how we speak will have a tremendous impact on what we actually do. By examining ourselves truthfully, we can root out any weaknesses, flaws and negative qualities that we may have that are holding us back, keeping us from being excellent.

Positive mental adjustment is not something that we can just turn off and on depending upon the situation. This is an ongoing process in which we work hard to evolve in every aspect of our lives. It means constantly taking some time out of our busy schedules to look at ourselves



in the figurative mirror to find those weak and negative aspects of our thinking that impede our ability to do our very best in every area of our lives. Change “I can’t!” to “I will!” Change “I don’t think I can” to “I know I

can.” Acknowledge any bad habits you may have that are holding you back, and then change them.

The only way that you can make progress is to first acknowledge the problem. Begin with simple things, such as getting enough sleep, healthy eating, or just making one more sale than usual this month. This works better if you begin to practice this method in all aspects of your life. Evaluate your own personal viewpoints on life, and then look at your business and your performance aspects. That way, your whole outlook on life is moving ahead with positive momentum. By doing this, you are not hindering your progress in any one area, but you will smoothly move ahead in all directions. It will also help you to grow to your best potential in the shortest amount of time.

Of course, it’s easy to read this and say, “Yes, I will do this!” The hardest part is to actually implement this program to move ahead and make these positive mental adjustments. Why not start looking for some of the smaller changes that you can begin right away?

Exactly what do I need to get started on the journey to changing my life for the better? What is the one driving factor that will move me to action? These are good questions to ask yourself. (I will look at these in more detail next time!)

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. **MB**



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatsdj.com), and is a regular speaker at Mobile Beat DJ Shows.

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To Dream the Impossible Dream

WHEN REMIXING YOUR BIZ, AVOID THE IMPRACTICAL AND UNREALISTIC

By Stu Chisholm

Back in the late '80s/early '90s, I had a rush of outdoor events. I had contracts with two different county Parks & Rec departments for a series of shows, plus I had contracted a huge, high-profile charity event: the March of Dimes Superwalk in Hart Plaza, Detroit. Except for the latter, these shows were usually very short (less than 3 hours) and stripped-down (no lighting/extras). In some cases, the travel, set-up and strike time took longer than the show itself!

In the case of the Superwalk, it was always on a Sunday morning, right after a late-night wedding reception, which meant I started that show already exhausted. "How nice would it be," I thought, "if I had a portable DJ booth all set up and ready to go, where I could just pull up, plug it in, play the party and then leave..."

TEMPTATION

At that same time, I was still dabbling in radio, and would often get catalogs, brochures and offers aimed at radio stations. One of them came from a company called Giant Boom Box Industries. What they offered was basically a trailer with a fiberglass DJ booth and two "speakers" fabricated to look like a huge boom box, which were extremely popular at the time. They offered radio stations "market exclusivity," meaning that if your station bought one, they wouldn't sell one to your competitor. In my market, that station was WLLZ, an album rock station.

The price list presented several options, and I figured that if I did a little bit of the work myself, I could have one of these babies on the road, cutting my set-up time down to zero and making quite an impression. When I spoke to a company representative, I explained that I was NOT a radio station, and therefore they wouldn't be breaking their exclusivity agreement if they sold me one. They agreed, but said that they would only go through with the deal if LLZ approved. They declined in short order.

Still, the seed was planted and it wasn't long before I got another sales packet, this time for the "Super Roving Radio" from a company of the same name based in Fort Wayne, Indiana. Basically a converted trailer, it offered all of the advantages of the Giant Boom Box while being just slightly smaller and less costly. I started running numbers.

VANITY INSANITY

There's a common thread between many DJs that has held true over the years: We see something we really want and then rationalize ways to make it seem sensible to others. In many cases, what we wanted was more about *us*, rather than the business or our clients. Cool factor often kicks cold, rational business logic to the curb. Knowing this, and

still wanting one of these very badly, I jammed numbers into my business plan repeatedly. Many of the things that help radio stations afford these things were also available to me: I could get sponsors to pay me to slap their logo on it somewhere; I could ink multiple event contracts with companies for substantial up-front cash and so on. My contracted events, combined with projected new events started to paint a picture of a life of DJ bliss, where I'd be able to entertain in air-conditioned luxury, with none of the back-breaking work of setting up and tearing down.

Oh, but wait...I might have forgotten something.

I live in an apartment. This presents a major problem: My management company prohibits storing trailers on its property. Having a good relationship with them and possibly getting a special exemption also doesn't solve the additional problem of security: How do I keep people out of my unattended, high-profile trailer that practically screams, "full of expensive stuff?" So two additional costs come into play: paying to store the rig in an RV park and equipping it with full-time monitored security.

Run the numbers any which way, with the rosiest projections of income and 100% sponsorship, and with these added expenses, I'm losing money. Or I'd have to charge such an outrageous fee that even the radio guys would start looking like a bargain! As much as I hated to do it, I tabled the idea.

COMPETITION VINDICATION

Several years later, a competitor of mine called me sounding very excited. "I'm building a giant boom box!" I was a little stunned for two reasons: first, he didn't even remember where he had gotten that idea in the first place! Secondly, he is usually a very business-savvy guy. When I began asking him about the numbers, he assured me, "Oh, yes, I've worked everything out...It's going to be a goldmine." He got a bit testy when I pressed him for specifics, so I let it go and wished him well.

As soon as it was finished, he couldn't resist bringing it over and showing it off. And, I must admit, he had done a first-rate job! Built on a 24-foot trailer with a drop-down rear door, he had installed a broadcast quality pushbutton start generator that powered his built-in sound system. EV Concert Series speakers had been permanently built into the body, with interior monitor speakers as well. All the jacks for laptops and other inputs were panel-mounted right on the desktop, and combined with the acoustic foam tiles on the walls gave the rig the appearance of a radio station studio. The exterior was finished in a full-color "photo wrap," using actual high-resolution photos of an actual

boom box, which they then added his logos, phone number and web URL. He had invested a pretty penny, but once again raved about all the money he'd be raking in. I began mentally kicking myself, as my friend always had a very keen business sense and financial smarts. How was he succeeding where I saw



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*

failure? I again went over my numbers, updating them for the time. My results still looked gloomy, but I knew that his circumstances were different. 'Who knows,' I thought, 'maybe he's found a way to make it work.'

About a month later my friend called me back; the trailer had been broken into and equipment stolen, even though it had been in a fenced-in area. The security issue had reared its ugly head. My friend got lucky: they caught the thieves and he recovered his gear more or less undamaged, but he now invested in the full-time monitoring.

Just over a year later, he was on my phone again. He was selling the trailer. Since he was willing to take a substantial loss, I once again consulted the Gods of Business Sanity. Once again, they said, "Buy this and you shall surely perish!" My buddy ended up selling the trailer piecemeal.

WHAT GOES AROUND COMES AROUND

What made me reminisce about all of this was because of an article a colleague sent me about a new up-and-coming outfit called BOLDEnterprises (www.boldenterprises.co). Their website seems to be unsure whether it's a web design company, an entertainment company, a rental company or a broadcast group; it's apparently offering all of these things! Oh, and it's also offering one of the aforementioned Giant Boom Boxes. Unmistakably the same rig I coveted back in 1988, it is described as "...a really cool Mobile DJ Booth [with] four huge theatre quality stereo speakers (JBL), four 4,000 Watt Crown Amps all on a 30' trailer." The descrip-

tion concludes: "It was recently totally refurbished and is really nice."

Aside from its other ventures, this company's strategy differs in that it is offering their rig to any radio station, mobile DJ company or entertainer who chooses to rent it from them, thus expanding their potential client base and making their clientele partners in its promotion. As I run my numbers once again, the results being far more grim in the 2013 Detroit market than at any time before, I can only hope that the economics of Holtsville, NY is in much better shape and that their strategy pays off.

By the way, did I mention that the company's CEO is 16-years-old? As I did back in the '90s, I will once again tip my proverbial hat and wish him well. In the meantime, if you're in New York and have need of one badass portable DJ booth, you can contact this young entrepreneur, Matthew, at: 516-382-7651, or send an e-mail to: Matthew@BOLDEnterprises.co.

Until next time, safe...and sane spinnin'! **MB**



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Lighting Project: Completed!

MB DJ REALITY SHOW ADDS NEW SPARKLE TO ENTERTAINER'S RIG

After completing the first gear “remodeling” project in September’s issue of MB (“This Old Sound System” with Derain Davis of Rogue DJ Entertainment) we turn now to the result of our lighting project, “This Old Lighting System.” Sherry Robinson of Sherry’s Wedding and Event Services (Trenton, Ontario, Canada) was the lucky and deserving recipient of this equipment renovation. So here we are again with the big “reveal,” like Bob Vila on a This Old House season finale, touring the beautiful, newly rebuilt structure.

Like many DJs, Sherry had built her lighting rig piece by piece over the years, ending up with a functional system, but also being in need of some more reliable gear. To solve problems she has had with power, blown bulbs and other issues, this new system is completely LED-based.

With the help of our sponsors, we have created a high-quality

system, which will create a great show while the gear itself also looks good in the room. This was accomplished with various cool effects and a self-standing LED tripod system from Blizzard Lighting, raised on modern trussing from Show Solutions; elegant coverings from Scrim King; and a cool facade from Odyssey Innovative Designs. Plus, all this gear will be well-protected in bags from Arriba Cases.

Sherry will be able to conjure up some fresh lighting magic with this system, and not a moment too soon: It will see its first major action at an upcoming Halloween dance, where her previous system probably wouldn’t have been powerful enough to really make the dance floor “pop.”

To recap, Sherry has gone from her old school rig on the left to the new school on the right:

Control	Switch panel with American DJ CC-2016 chaser and a VEI relay pack	Blizzard Lighting SnoControl with Blizzard CoolCables 10Q x 5 for interconnecting DMX lighting
Effects Lighting	ADJ Confusion, Chauvet Wild Moon, ADJ Mushroom	Blizzard Lighting <ul style="list-style-type: none"> • 2 - Blizzard Wallflowers • 2 - Blizzard Snowbank Multi-Effect Wash/Blinders • 2 - Blizzard Snowblind FX Strobes
Flood Lighting	Home Depot-style flood lights various colored bulbs	Blizzard Lighting Weather System LED tripod system with case and controller
Cases/Bags	None	Arriba Cases Bags for the controller and effects lighting
Scrim	None	Scrim King <ul style="list-style-type: none"> • 1 blk + 1 wht table scrim. 6' or 4' • 2 blk + 2 wht double-sided scrim for lighting stands • 2 blk + 2 wht double-sided speaker stand scrim • 4 SK clamps on the stands for stretching scrim
Trussing	Older, standard ladder style	Show Solutions Show Solutions Mobile Truss
Facade	None	Odyssey Innovative Designs Odyssey Innovative Designs DJ Facade
Other	Bubble Machine	Not replaced





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Extended Remix

REIMAGINE YOUR "SONG" BY ADDING JUST THE RIGHT NEW ELEMENT

By Mike Ficher

Remixes, popular in the club and mobile DJ trade, might be thought of as a new way of looking at an old or current thing.

Songs are remixed for a variety of reasons:

- To adapt or revive it for radio or nightclub play
- To alter a song for artistic purposes or to alter a song to suit a specific music genre or radio format
- To use some of the same materials, allowing the song to reach a different audience
- To alter a song for artistic purposes
- To provide additional versions of a song for use as bonus tracks

From the early efforts of remix pioneers Tom Moulton, Larry

remixes offer listeners vivid, rich, illuminating new interpretations of recognizable material.

Viewing a mobile entertainer's skill set as a song, can jocks find new ways to view and utilize tried-and-true skills? In other words, how do they "remix" what they have to offer clients?

START WITH THE VOCAL

The return of *Whose Line Is It Anyway* to national television allows me an opportunity to view the show and the performers in a whole new light. During the Drew Carey-hosted, first run episodes from August 5, 1998 to December 15, 2007, I was only a few years into appearing regularly with Triage, a Central Oregon improvisational troupe. While I was actively learning the craft, I still primarily enjoyed the television show more from an entertainer's perspective rather than an entertainer's perspective.



Levan, and Shep Pettibone, to the prolific contemporary reimaginings of a growing cadre of gifted, talented and creative spin

doctors, remixes provide dancers with exciting new beats grafted into familiar tracks; remixes give songs potentially extended lifespans and exposure; and

But now, with the rebooted Aisha Tyler-hosted version of the show this past summer, and also with more than ten years of active engagement in improvisation under my belt, I watch the talents of Ryan Stiles, Wayne Brady and Colin Mochrie from a completely different, much more informed perspective.

While I still find the show exceptionally entertaining and funny, I understand much more clearly what the improvisers seek to advance with each line, with each physical choice, with each relationship. I can more clearly define the awkward moments, the bits that struggle and, more critically, why. I, also, have a better idea of why certain bits succeed.



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.

One thing I see much more clearly now is the improvisers' ability to add to the information that is already presented in a scene. Instead of regurgitating what has been shared, Brady, Mochrie and Stiles are adept at adding more information, taking scenes to whole new levels and rendering the relationships more tightly connected, outrageously funny, and yet, in a bizarre way, often believable.

TAKE THE RHYTHM IN NEW DIRECTIONS

What a great improviser does is similar to what a great remixer does: They take what is already present and add new elements, new ideas, new twists, new nuances, new sounds, new polish...to create something fresh yet familiar, compelling yet comfortable, illuminating yet inviting.

Why are these concepts so important to a mobile entertainer?

In order to sustain long-term success, mobile jocks must be adept at adding on to a skill base that may already be very solid—music programmer, voice artist, crowd motivator. Mobiles need to find ways to remix their time-tested "song" into a compelling, ever-new entertainment offering.

Long-lasting, successful entertainers are very often adept at remixing themselves. Take, for example, Frank Sinatra.

Sinatra first gained success singing with the Tommy Dorsey Orchestra in the late 1930s and early 1940s, becoming the darling of the bobby soxers' set, before signing with Columbia Records in 1943. His popularity with his core audience translated into robust

record sales.

By the early 1950s, however, Sinatra's career hit a rough patch. But undeterred, the resourceful son of Italian immigrants "remixed" his extensive entertainment skills onto the big screen, winning the Academy Award for Best Supporting Actor for his performance in *From Here to Eternity*. Also taking a new music track, he signed with Capitol Records in 1953 and began working with Nelson Riddle on albums employing more sophisticated orchestral arrangements and innovative jazz structures, including *Songs for Swingin' Lovers! Come Fly with Me*, and *Only the Lonely*.

Sinatra continued to gain acclaim for his motion picture appearances in such dramatic fare as *The Man with the Golden Arm* and *The Manchurian Candidate*, in addition to musicals such as *High Society*, *Pal Joey*, *Guys and Dolls* and *On the Town*. Sinatra kept adding onto a base with new ideas, new skills and new roles, keeping his core audience engaged while attracting new fans.

What Sinatra, improvisers and remixers have in common is that they don't look at the same thing the same way each day. They probe, ask, observe, and, more critically, add something new to the mix. They do not reinvent the wheel—they reimagine the wheel from its existing spokes.

As a seasoned mobile entertainer, you've built a solid base of soft and hard skills. How can you add on to those talents, those games, those technologies to present new ways to look at old things? **MB**

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A Picture Is Worth a Thousand Dollars...

...I MEAN, WORDS

By Rob Johnson

How can use of pictures be a profitable part of your business plan? There are lots of ways. Here are a few ideas for you to consider:

1. Do not skimp on a good company logo.

This picture should say something about you as an entertainer and should be memorable. Logos are a benchmark of any fortune 500 company and without reading words, people can identify a company logo and know what company it belongs to....like Apple. Anyone with an Apple iPhone has image of apple on back. Everyone instantly knows it is an iPhone. If you have kids, you know the value of McDonalds golden arches. My kids could spot those from about 10 miles away.

2. Take a picture of the bride and groom and display it during first dance as back drop.

If you are not using projector and screen, take fun pic of bride and groom and use a printer to print them out and place one on each table prior to the first dance. You can carry a small inexpensive printer with photo paper and print them out. People will be shocked how you are able to pull this off 1 hour after the ceremony. It will be the talk of the event!

3. Make a slideshow on the fly.

After you are done setting up, as you observe people gathering at tables, in the back of the room, chatting outside,



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

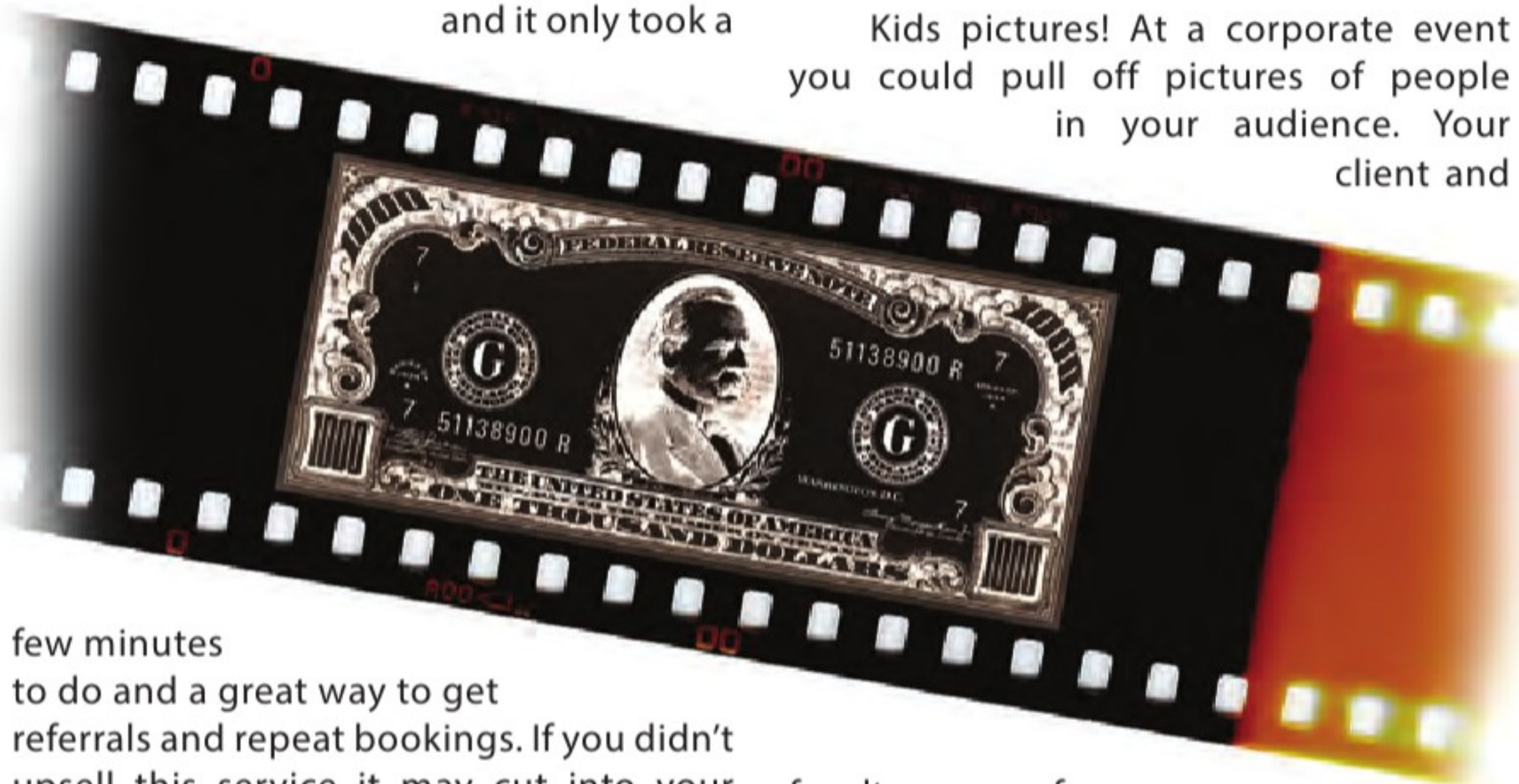
Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

tell them to make a funny face and using nothing other than the camera on your phone take a picture of people at their best. Copy the pictures to a folder on your computer and use the 'View As Slide Show' to project it on the big screen.

People will think you are the best and it only took a

logos, cereal mascots, currency symbols.... and whatever else you envision to increase article word count. You can even SELL the advertising you provide to some of these companies. Don't you think your local Budweiser distributor would love to see their name in lights at your events.

Kids pictures! At a corporate event you could pull off pictures of people in your audience. Your client and



few minutes to do and a great way to get referrals and repeat bookings. If you didn't upsell this service it may cut into your bottom line a little bit but the results will speak for themselves.

4. Use pictures to provide clues for a game show-type event to win a prize.

Something like 'Find this item somewhere in this room to win a prize (or get bumped up to next karaoke singer, or get priority song requests or release the table first)'. Turn displaying a picture into a scavenger hunt. Entertain. Provide more service than you guaranteed. Make it about your client.

5. Take advantage of the latest game show technology.

QandAtime, (DigiGames hottest new game show system that works on cell phones, lpads, computers or any device that can connect to the internet) now supports pictures. Use pictures in a trivia format 'What kind of flower is this?' Players tap on the screen to buzz in to guess. 'What year did this band release its debut album?' 'In what country will you find this mountain?' 'This person is President of what country?' 'Which co-worker of yours looked like this as a child?' Beer/beverage

faculty for corporate events likely have Facebook profiles. Each profile generally has many pictures....pictures of themselves when they were younger, pictures of their children and other family members, pictures of places where they went. These could be very easy to download and put into QandAtime. All the pictures used will display on everyone's phones! This could add a ton of personalization to the event! Be careful about copyright, offending anyone or coming off as a stalker. Get permission from the participants and KNOW YOUR AUDIENCE!

6. Show, don't tell.

When running advertisements (newspaper, website etc.), a few well-chosen pictures of you as an interactive entertainer with a packed dance floor full of people having fun says much more than stating a lot of details and potentially over-inflating yourself. I see lots of sites where it is strictly text. People need to **see** what they are getting. Again, a good picture is worth a thousand dollars...I mean words. Actually...I do mean DOLLARS! MIDWEEK MONEY! **MB**



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3 C's of Social Hour Success

MAKING A GREAT FIRST IMPRESSION ISN'T JUST ABOUT THE MUSIC

By Jay Maxwell

For most of my childhood my father would wake me up by singing a song to me. He would stand in the doorway and sing until I got out of bed. It was the only time my dad ever sang.

He didn't sing in church, didn't even hum a tune while driving. Yet it was how I started each morning of my young life. Out of respect for my daddy, I only requested an alarm clock during my senior year of high school.

Did I mention how bad my dad sang? I loved him for the effort, but it was hard for me to get the song out of my head during the day. It was then that I vowed to never sing to my kids to get them out of bed. I wanted to start their day in a different way—let my wife wake them up.

There is a tradition that I started with my children, Rebecca and Robert, when they were in first grade. Even today, with Rebecca in her senior year of high school and Robert not many years behind her, this little tradition continues. When I drop them off at school I tell them something other than simply "Have a good day." Instead, I think of a word that is more descriptive, like "fantastic," "stupendous," "marvelous," or "terrific" to express the day I hope they experience. My wish is that by saying the "extra-positive" word it will resonate with them throughout the day. It could be just the word they need to hear to set the mood for them for the remainder of the day.

Setting the mood for the day is important. Setting the mood for an event is important as well. The mobile DJ's job is not only to pack the dance floor later in the evening, but to create an experience that the guests will remember from the very beginning. Usually in this article, we focus on the dance portion of the night. This time let's start from the moment the first guest arrives and look at the "three C's" of creating the social hour sound for a wedding reception.

COMMUNICATION

The first "C" is communication. By no means do I mean that you should be talking on the microphone during the social hour. In fact, very little, if any, microphone work should be taking place during this time. Typically, the first time the microphone should be used is when the wedding party is introduced. By communication, I mean that during the consultation you should ask the bride and groom what type of music they want played during the social hour. Many couples will provide a list of specific songs they want played even if they will not hear many of the selections because they are still at the ceremony site taking pictures. Nonetheless, they may want a particular style of music played while their guests are arriving and eating the light hors d'oeuvres. Communication beforehand is essential to make sure that you are not playing country love songs when they want today's up-tempo top 40 played instead. It's always a great idea to speak with the bride and groom at length about every aspect of their wedding reception, including the first song that the guests will hear. But don't take it for granted that every bride

AMERICAN SONGBOOK

SONG TITLE	ARTIST
I've Got You Under My Skin	Frank Sinatra
Almost Like Being in Love	Ella Fitzgerald
There's a Rainbow 'Round My Shoulder	Bobby Darin
I Get a Kick Out of You	Frank Sinatra
L-O-V-E	Nat King Cole
Our Love Is Here to Stay	Ella Fitzgerald / Louis Armstrong
Something's Gotta Give	Sammy Davis Jr.
Everything	Michael Buble
You're Nobody 'Til Somebody Loves You	Dean Martin
Exactly Like You	Bing Crosby
We Are In Love	Harry Connick, Jr.
Come Fly With Me	Frank Sinatra
It's De-Lovely	Jeri Southern
I'm Beginning to See the Light	Bobby Darin
The More I See You	Nina Simone
You'll Never Get Away from Me	Tony Bennett
On The Street Where You Live	Dean Martin
Hooray For Love	Ella Fitzgerald
Come Dance With Me	Frank Sinatra
I Can't Give You Anything But Love	Sarah Vaughan
You're Never Fully Dressed Without a Smile	Harry Connick, Jr.
(Love Is) The Tender Trap	Sammy Davis Jr.
Me & Mrs. You	Michael Buble
Top Hat, White Tie and Tails	Fred Astaire
I Only Have Eyes For You	Ella Fitzgerald

wants her guests to hear lively jazz as background music during the first hour. At a minimum, make sure that the planning sheet you offer your clients has several musical styles to choose from for the social hour.

COMMITMENT

Commitment is the next "C" to consider. As professionals, we are committed to providing the best possible entertainment for the client. This commitment begins with always putting our best foot forward in every element of our show. One way to express this commitment is to avoid putting the social hour music on automatic. It would be easy to set up all the songs ahead of time and simply let "canned" tunes take control. That's not how you

COUNTRY

SONG TITLE

ARTIST

Our Kind of love	Lady Antebellum
Are You Gonna Kiss Me or Not	Thompson Square
Would You Go With Me	Josh Turner
Best Day	Taylor Swift
Whatever It Is	Zac Brown Band
True Believers	Darius Rucker
Love Your Love the Most	Eric Church
All Your Life	Band Perry
You're My Better Half	Keith Urban
Way You Love Me	Faith Hill

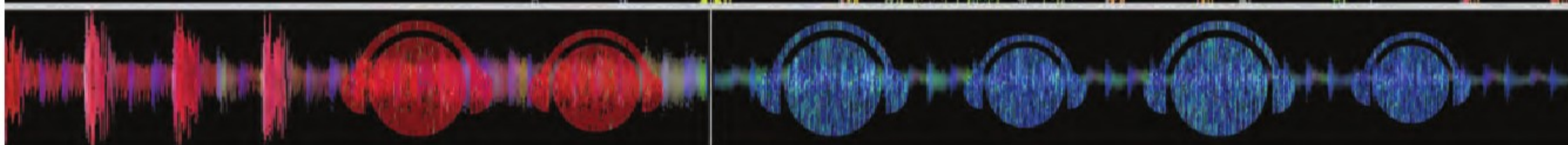
Waiting All My Life	Rascal Flatts
What a Beautiful Day	Chris Cagle
Honey Bee	Blake Shelton
Drunk On You	Luke Bryan
Love Is a Beautiful Thing	Phil Vassar
Love Like Crazy	Lee Brice
Livin' On Love	Alan Jackson
She's In Love With the Boy	Trisha Yearwood
River of Love	George Strait
Livin' Our Love Song	Jason Michael Carroll
Til My Last Day	Justin Moore
Lifetime Guarantee	Tommy Brandt
Guys Like Me	Eric Church
Keep On Lovin' You	Steel Magnolia
Love is Never Ending	Brad Paisley

plan to DJ the dance portion of the night, so why would you hit "play" for the social hour and just kick back for an hour?

Another way to show commitment is in how your setup and presentation looks to the audience. It's the little things that make a difference: Make sure that no wires are visible, straighten the tablecloth, and store any boxes or crates out of sight.

One temptation is to sit down during the first hour. For over 30 years I've found and continue to find a chair behind the table for me, leaving me to wonder why the coordinator placed it there...because I'm not going to have time to sit down at any time during the evening. A standing DJ shows commitment—one who is "standing by," always ready for action. It shows that he

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R&B / SOUL

SONG TITLE	ARTIST
Lovely Day	Bill Withers
As	Stevie Wonder
I'll Take You There	Staple Singers
You're My Everything	Anita Baker
It's You I Love	Teddy Pendergrass
Ain't Nothing Like the Real Thing	Marvin Gaye / Tammi Terrell
I Think I Love U	Dwele
Love On Top	Beyonce
Forever In My Life	Prince
Love That Girl	Raphael Saadiq
Don't Stop Your Love	Keith Sweat
Ladies' Night	R. Kelly
Love You I Do	Jennifer Hudson
Betterman	Musiq Soulchild
Purify Me	India.Arie
So In Love	Jill Scott
Sure Hope You Mean It	Raphael Saadiq
It's Love	Jill Scott
Can I Walk With You	India.Arie
I Wanna Thank You	Maze
I Call It Love	Lionel Richie
Crazy Little Thing Called Love	Rihanna
Put It In a Love Song	Alicia Keys/Beyonce
Sun Comes Up	John Legend
Real Love	Mary J. Blige

ALTERNATIVE/ POP

SONG TITLE	ARTIST
You Are the Best Thing	Ray LaMontagne
Marry You	Bruno Mars
I'm Yours	Jason Mraz
Smile	Uncle Kracker
You and Me	Dave Mathews
Lucky	Jason Mraz / Colbie Caillat
Better Together	Jack Johnson
Bubbly	Colbie Caillat
Count On Me	Bruno Mars
Home	Phillip Phillips
Say Hey (I Love You)	Michael Franti
Rhythm of Love	Plain White T's
Marry Me	Train
I'd Rather Be With You	Joshua Radin
Love You Till the End	Pogues
Steal My Kisses	Ben Harper
Better With You	Five Times August
Let's Just Fall In Love Again	Jason Castro
Faster	Matt Nathanson
Stuck Like Glue	Sugarland
I Do	Colbie Caillat
Way I Am	Ingrid Michaelson
I Choose You	Andy Grammer
You're the World to Me	David Gray
She Said Yes	Mumford & Sons

is committed to enhancing the client's experience from the start.

CONTENTMENT

The final "C" is contentment—creating a state of happiness and satisfaction. I'm sure you agree that being a mobile DJ is the best job in the world. We love our job so much that few of us ever view it as work (except those times we have to carry equipment up flights of stairs). We should show our state of extreme satisfaction, this aura of contentment, from the beginning.

How? Just smile. Not some fake silly grin, but a look that portrays how happy you are to be there ready to serve the client. A smile is contagious. Share it. You smile, they smile. Take it a step further. When someone comes up to you, whether during the social hour or later, shake their hand AND give them a smile. Your show of contentment will further their state of satisfaction.



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

These three "C's" of communication, commitment, and contentment work, whatever genres of music you play, to create the beginning of a memorable evening. Some brides may only want lively jazz played in the background, but most will want uplifting, toe-tapping, recognizable sounds filling the room for their guests to hear.

This issue's list is not a ranked list; instead, it is a sample of four distinct genres: American Songbook, Country, R&B/Soul, and Alternative/Pop. Show these lists to your clients. Communicate to them how important the social hour is to set the mood. They will appreciate your professionalism when they sense your commitment to their event during the consultation. And they'll be more content, knowing that you will create a memorable party, starting with the social hour and continuing until the last time during the night a guest yells, "Play Something We Can Dance To!" **MB**

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5 Myths of School Dance Marketing

THINK YOU MISSED THE GIG-BOOKING BUS? THINK AGAIN...

By Arnoldo Offermann

Ok, so perhaps I should've submitted this for Mobile Beat's September edition, but unfortunately, the idea hadn't occurred to me yet when the deadline for that issue rolled around. However, after recent conversations, I've developed a strong feeling that I address the five biggest myths about school dance marketing.

For those of you who don't know me, I do a bit of school marketing here and there (ha ha) and thought I'd share these five points. So, without adding any filler sentences to make this paragraph look like a real paragraph and not just two lines of text (irony), let's get started!

2) YOU SHOULD ALWAYS START AT THE BEGINNING OF THE SCHOOL YEAR

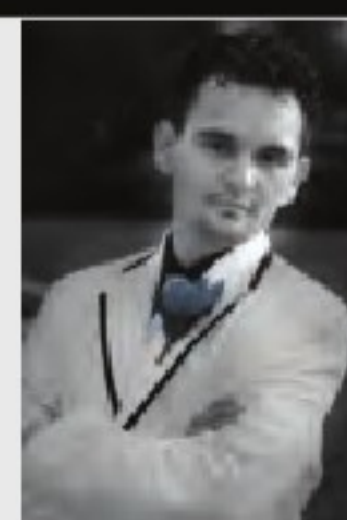
As I said above, you should be marketing school dances 365 days of the year. Many DJs have told me that it's impossible to get a hold of teachers during the summer. Many of these DJs are in my own market. This year alone, about 40% of our dances were booked throughout the summer. The SGA (Student Government Association) still held meetings during the summer and teachers still check their email. Will you be able to contact the school and find out the advisor's name during the summer? Probably not, but this should've been done a long time ago

MARKETING MYTHS: EXPLODED!

1) IT'S TOO LATE TO MARKET HOMECOMING/PROM

Saying this is like believing that no one does anything last minute. Heck, our super-cool-awesome-high-five-editor, Dan, has probably seen more last-minute articles or changes (including this one) from me than any writer at Mobile Beat. As I write this, I am still having homecoming meetings for dances as little as four weeks away. While some schools signed a contract last year, that isn't the case with everyone. Besides, even if every school you talked to already booked someone, you should still take note of their homecoming date. Give them a follow-up ring or email and ask how homecoming went. If it went poorly, you should then ask if you could send them some materials for next year and ask when you can contract them again for the following homecoming dance. While you're at it, ask them to connect you to the prom sponsor. Obviously this works best when the dance went poorly and it's fresh in their minds. Just remember, you should be in full-on marketing mode the entire year!

Arnoldo Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.**



anyway!

You know what

else is a myth? Teachers get summers and weeknights/weekends off. They don't—they work as much as we do, year-round. That being said, I've gotten email responses late night and during the summer.

3) IF AT FIRST YOU DON'T SUCCEED, TRY AGAIN!

Ok, so this one may leave you scratching your head. What I mean by this is don't waste time with schools who are just not interested. If you've called a school and they are happy with their DJ or are just too cheap to even care, move on...for now. The time you waste trying to

convert this cold call into a lead, let alone a sale, would be time that you could've used to call other schools in your area. We had to face this decision when I found that I could book two or three schools

an hour away, in the time it took me to even reach someone in my own backyard. After I was able to contact the other schools, I made a full-circle back. Marketing to schools is all about being effective; it's a lot of preparation for what's a small window of time each day to connect with someone on the phone. If you have a school that's a tough nut to crack, don't obsess...keep moving!

4) KEEP PRESENTATIONS SIMPLE

Every time I pull up to a meeting with a Rock 'N Roller, console, a speaker, a projector, laptop, and a "distracting light" (you should really get my book or videos), I always get the school to make note of how "all-out" we go. I find this funny as I thought my setup was fairly simple. However, I've learned through the years that my competition hardly brings out a laptop, let alone a whole system. Remember that if you're going to leave an impression on them...YOU NEED TO ACTUALLY LEAVE AN IMPRESSION ON THEM! Always bring your own projector so your videos look their best, bring your system and actually spin a quick set in front of them, and

Remember...you should be in full-on school dance marketing mode 365 days of the year.

BRING a decent speaker to make sure your videos sound as good as they look. (I don't bring our huge Yamaha DSR115s, but rather an easily portable but excellent-sounding RCF315a for

presentation purposes.)You're a DJ—why would you bring anything less?

5) GIVE THEM A PRICE AS YOU MEET WITH THEM

Why? Why is this logical? If you just met with them, the goal is to get them to like you right away. With the rare exception every now and then, I always tell the committee that I will be sending a proposal at various price ranges, based on what we talked about, within the next day or so. I'll send it the same day (underpromise and overdeliver) but I won't do it during the meeting. The point of crunching numbers and giving your client a custom package means a bit of thought has to be put into it; plus, I want them to relish in the feel-good moment that was our meeting.

So there we have it... how do you stack up? While homecoming season may be over or halfway done for you, it's really never too late—so keep on truckin'! **MB**

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Capturing the Action

PRACTICAL ADVICE FOR WORKING WITH PHOTOGRAPHERS

By Mike "Dr. Frankenstand" Ryan

If you think mobile DJs have challenges with weddings, compared to photographers, DJs have the flexibility of a contortionist. The following interview with wedding shutterbug Laura Christin of Laura Christin Photography in San Diego focuses in on ways we DJs can make the photographer's job easier and at the same time develop a lasting business relationship.

Despite my personal dislike of most wedding planners and in particular the "day-of" variety, I like wedding photographers. They can be like comrades in battle: welcome partners in dealing



with the pressures of presenting successful nuptial celebrations. However, and I do apologize to their industry, I realize that I have failed to fully appreciate the special challenges they face.

BASIC MISCONCEPTIONS

Photographers just take pictures, right? How hard can it be? Sound familiar doesn't it? "How much, just for playing music?"

Timing is the biggest challenge photographers face, and as

we all know, weddings rarely start on time. Christin shines a light on this subject: "What few vendors realize is that photographers are working against a setting sun. If hair and makeup run late, I lose that time before the ceremony, and I have to crunch in a lot of photos during cocktail hour. It becomes even more stressful if the ceremony starts late. And if it is scheduled closer to sunset we then we have an even shorter window of time to shoot pictures. The best case scenario for photographers is if we can stick as close to schedule as possible. I emphasize that importance to my couples in the planning stages."

Timing also affects the photographer's bottom line. How many times have we DJs been pressured to get all of the reception activities done before the photographer goes

off the clock? According to Christin, "Some photographers offer unlimited hours, but most photographers operate on an hourly basis. I'm one of the latter. When the couple books me it's usually 6-12 months out and a reception schedule hasn't been set yet. So we have to guess as to how much time we'll need to get all the shots. I tell my couples to let the DJ know what time they have me booked until. That way we can make adjustments to the timeline in advance of the wedding day, or the couple can decide to hire me for additional time if necessary."

There are two "sessions" of scheduled poses photographers have to capture on the wedding day. One before the ceremony, and one directly after the ceremony. What, if anything, can a DJ do to help the photographer?

While there isn't really anything a DJ can do to help with the first session of photos, Christin says, "If the DJ is able to get the ceremony started on time photographers would appreciate that tremendously! I schedule photos of the bride alone, then the bride with her bridesmaids, then the bride with her immediate family and finally the same shots with the groom and his side. That way, after the ceremony I just need to photograph the couple with the entire wedding party and then a few family photos with the couple. I have the majority of the cocktail hour time to take portraits of the couple together."

BETTER NETWORKING

Most DJs introduce themselves to the wedding staff, including the photographer(s), and exchange business cards. But card swaps alone aren't enough. Christin: "There has only been one DJ in my seven and a half year career that has ever emailed me prior to the wedding to introduce himself, share the timeline with me and ask for my thoughts regarding it. That struck me as so impressive. This DJ also followed up with me after the wedding and scheduled a lunch date to learn more about my business (and share information about his).

I felt important!

"The DJ valued my needs...he wasn't just selling himself. So I feel safe giving out his name to future clients. When I refer a vendor, if they don't do a good job, in large part, that's on me. My clients trust my judgment, so I never refer a DJ just based on just their business card. So I think that in this business, where there

are so many DJs and so many photographers, we really need to stand out and go the extra mile to get on someone's referral list. Anyone can hand out a card."

I have often made the mistake of thinking that photographers are also video experts. Both use cameras, right?

Christin says my view is out of focus: "Photography and video are completely different animals. There are some companies that offer both services. It's easy to be confused. But each takes a different skill set and different equipment other than the camera. I have personally chosen to specialize in still photography."

CHANGING LENSES

I asked Christin if she had any misconceptions about DJs. "Yes, like lapel microphones work in any scenario and DJs just chose to use the microphone stand instead. I now know that the choice is based on other factors like wind."

"I've also had the misconception that reception activities can be easily moved around in the timeline. A DJ once explained to me that he needs a certain flow of events to make them run smoothly. Which I totally respect, and was eye-opening for me."

I often asked a photographer to take a picture of me in action—but I've rarely received the pictures. Christin guesses the photographer has likely forgotten about me: "A busy studio has a lot of work to do and the clients' needs come first. Photographers can be notorious for not getting photos out to vendors. My best advice is to wait a few weeks before contacting the photographer. I'll receive requests days after the wedding from vendors, but in my production timeline, I haven't even begun to edit for the wedding yet. I wait until the client receives their photos before giving vendor their photos. Your request might get 'lost' in that time gap. Following up a second time is not a problem! So contact that photographer again!"

Most DJs take pride in presenting a clean DJ "booth" and don't like the way some photographers leave their bags thrown about next to the DJ set-up. Christin thinks that's an excellent point. "It's actually one I hadn't thought of. I like to keep my bags hidden away not only for aesthetics but also for safety. I usually ask the DJ if I can stash my bag underneath his or her table. If there isn't room there, I find another table to put my bags underneath. But I definitely see a lot of videographers with a ton of junk everywhere and I think it's ugly! We could all use a lesson about this!" I've heard that some photographers even make music request to the DJ demanding that they ought to play this or that. Christin chuckles: "Everyone thinks they're an expert, right? The only time I've ever asked a DJ to play a song is when a guest has asked me to, and then I make it clear that it is a guest request. I personally don't care what the DJ plays and have no desire to micromanage their job! I can see how that would annoy the DJ if the photographer was trying to do their job for them."

Christin's funniest experience working with a DJ: "The DJ caught the bouquet. That bride had a good arm and threw it right over the heads of all of the single ladies and straight to the DJ! I now set up the bouquet toss so that it doesn't go in the direction of the DJ."

Bottom line, DJs make the memories, "photogs" capture them! It's a team effort. **MB**



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.

A Fish-Eye View of How to Work with a Wedding Photographer

- Introduce yourself to the photographer prior to the wedding date.
- Share your schedule with the photographer
- Get the ceremony started on time (if it is within your control)
- Stick as close to the schedule as possible
- Avoid special lights like lasers during special dances
- Don't catch the bouquet. :-)
Allow a few weeks before you bug the photographer for the shots of you they promised

More Photog-Friendly Tips...

True or false - putting a mike stand in the middle of a Wedding ceremony isn't a problem for photographers because they can edit out the stand. Christin says yes, but: "its very time consuming and most photographers wouldn't offer that service without charging a lot of money. I prefer not to have a mike stand in the shots. I think it's distracting in the photos and not aesthetically pleasing. But it's definitely not a huge problem to have one. The sound being correct at the ceremony, in my opinion, out weighs the unsightliness of the mike stand."

Other ways DJs can help photographers: Christin: "It's really important to give the photographer a heads up before an important event takes place at the reception, especially if we are out of the room eating or using the restroom. Some photographers need to adjust their lighting prior to an event so giving us advance notice is very helpful. I've also noticed a common (DJ mistake) during toasting that interferes with photography; the DJ will be right there trying to take the mike to pass it to the next person toasting. But they often step in between the photographer and the hug and we miss that shot. I recommend standing off to the side and waiting until after the hug. Or what would be even better, if possible, is to coordinate with each person to pass the mike to the next person so the DJ (doesn't get in the way)."

Dance floor lighting. Christin loves dance floor lighting, but "laser lights make most photographers cringe. Of all the lighting that DJs use, Laser lights are the one light source that our flashes cannot over power. I once had a scenario where the DJ had the laser lights going during the first dance, father daughter dance, and mother son dance. The DJ told me he couldn't turn the lights. The photos of these special, intimate moments had little green and red dots all over the couples. I ended up doing a lot of retouching work. I was not happy with the DJ! Laser lights are fine for ambiance; I just hate them dotting people's faces."

A Passion for Performing

JAMES CRAIG'S POSITIVE ENTERTAINMENT ENERGY IS INFECTIOUS



Three years ago, James Craig started a business called Envision Entertainment, the culmination of years of experience working independently, but for another company. We'll find out how he made the transition from working for someone else to working mainly for himself.

James has a different story about his DJ origins than many of our ProDJFile subjects, who often describe "sliding" into DJing gradually. James simply answered a classified ad!

James also shares a tragic experience that nonetheless reveals how he radiates a passion for doing what he loves the most: entertaining.

We pick up with James as he tells his story...

James Craig: I saw an ad in the paper saying "Make anywhere between \$15 to \$30 an hour," and I needed a second job because I had a child coming along. So I answered the ad and I went into an interview with a gentleman who ran a company called Infinity Entertainment, and which I still get booked by to this day.

During that meeting he asked me several questions, some silly. Like one was, why a manhole is round. I never understood why he asked that question. I guess the reason why, I found out, was that he wanted to see how creative I was. There was no right or wrong answer. He also asked me to name 30 classic rock bands. I drew a blank and I just couldn't name them right off the top of my head.

I went home; of course, did my research. I sent him an email saying, "I might not have had the answer for you right then, but I will have the answer for you within 24 hours." I think that's one of the things that got me the job. And from then on I just loved it.

Mobile Beat: Tell us about how Envision came into being.

J C: Well, I started having a lot of fun at my events and started taking this job very seriously and knew this is what I wanted to do.

I then saw how much you could make and how much I was making. I was an independent contractor with Infinity. I saw how much I was doing. I was handling the client from the beginning all the way down to the last dance, and I saw how much money there was involved in that. So I said to myself, "I'm going to go on my own." I then started my own business.

So I went out and got a trade name and started learning as I moved along, because I had no knowledge in starting up a business at all.

M B: Can you say more about your inspiration to head out on your own? What made you feel that you really needed to do it?

J C: I kept on getting feedback from—I'd get it every event, every day, from people I didn't know. And by this time I'd already hosted karaoke at some places and done bar mitzvahs and corporate events and holiday parties.

I then came to a point where everyone was saying, "James, you're awesome; James, you've got a good voice, you've got this, get into radio, you need to do this, you need to do that." And that's what I took it as and I ran with it...

M B: Please describe your current primary focus, what kind of events you enjoy most doing and what you're best at. Also, where are you based the territory you cover?

J C: I'm based out of Phoenix, Arizona. I travel to California, to Chicago, to a lot of next-door states to Arizona. But I am based in Phoenix.

What I'm good at... A lot of people have said even before I became a DJ, "You have a silver tongue; the gift of gab; you're able to flow with the words; to know when it's funny and when it isn't." And basically, entertainment and showing people a good time—keeping a good "flow." We set ourselves apart with interactive events and group activities. Because not everyone comes to dance, so how do we keep that entertainment flowing.

So now I almost don't even like to call myself a DJ. I like to call myself an entertainer. It's how long you're going to take on an interactive event. As the saying goes, you can please many people, so many times, but you can't please all the people all the time; but you do your best. And that's kind of what I do.

M B: Do you go out completely solo, or do you bring someone along with you?

J C: I've done this solo from the get-go. It's very that I bring someone with me. Say, New Year's Eve, I have friends that are a little bit more on the turntable side and a little bit more into the music. Maybe I'll bring them with me. On bigger events, such as bar mitzvahs, where you need a lot of energy to entertain so many children, I try to bring help with that. But mostly all by myself.

M B: In your original email, you mentioned something deeply emotional about your little brother, something he said to you. We know it's tough, but can you give us a little bit of that story?

J C: All right... So back on the night of November 11th of 2012, my youngest brother—he was 23 years old—was the victim of a hit-and-run accident. He didn't pass away that night, but the next day.

He had been a little bit of a troublesome kid. But he was 23 years old, and he was making that move to do something better with his life.

Shortly before him passing away he said to me, "Jimmy, why don't you teach me to do what you do?" I said, "What do you mean?" He said, "I want to do exactly what you do, because you seem to be doing all right."

I said, "Well, come with me on an event." And he did. He came with me and he helped out. He helped set up and pack up the equipment.

So anyways, so November 11th, 2012, he was involved in a hit-and-run. I got a text from him at 2:20 in the morning. This all happened at 3:00 in the morning...

This is really difficult because my mother raised five boys on her own. Losing just one of them, him being the youngest, this has been the hardest thing ever to have to deal with. Not only dealing with my best friend and youngest brother just being gone in a flash, but also that I could have possibly done something about it, because he did text me at 2:20 in the morning. I didn't read it because I had just left my event and I was tired. I was going to bed, and I didn't think it was that important. It just kind of said, "Hey, what you doing?" Then the next morning he's gone.

M B: When he said "Why don't you teach me how to do what you do," it's clear that he saw the passion in you and decided he wanted some of it. He saw that you love what you do.

Tell us about how that passion comes out when you're working with a couple on their big day.

J C: Well, first off, I couldn't be more grateful for the job that I have. They say that you never work a day in your life as long as you love your job, and that's how it felt since I've been doing this.

To be a part of someone's special moment, such as the father-daughter dance or the mother-son dance... I almost get kind of teary-eyed and choked up, because I'm part of the creation of that moment. I like to stay humble in what I do, of course, but to make people happy, I go above and beyond to meet or exceed their expectations.

Right before they'll go on and I'm talking with them, I hand them an Altoids and say "Hey, you're going to need this because you're going to be kissing soon." It's right after dinner, you know? I check with them: "Hey, do you guys



need anything? You need any drinks or anything else?" I'm not just a DJ.

If the food's not coming out in time, you bet I will be back there in the kitchen saying, "Hey, guys, need a hand with food?" During dinner and cocktail hour I'm not the busiest. I always like to say my job is to make sure you're smiling at all times.

M B: How do people hear about Envision Entertainment and about you personally? How do you get the word out?

J C: A lot of social networking, of course; big time word of mouth; and a lot of vendor networking, as much as I possibly can. Small bridal shows and hopefully getting into big bridal shows. Also providing my surveys to these vendors and stuff like that.

I have many goals to help these things happen in the future, but right now it's mostly referral-based, clients and vendors, really.

M B: What are some of your other future plans?

J C: Well, I can't be an entertainer forever and I eventually would like to teach exactly what I do, exactly what I know to somebody else.

When I got into this job, I was an open book, and I'm looking for those people that are open books; literally I knew nothing about this business.

do the wedding and then stop it at a certain time and then kind of focus more on New Year's Eve.

And I guess they have a fireworks display that's going on just for themselves... They booked the rooftop of the Ritz and there's going to be something like a romantic moment for the bride and groom. And she mentioned in the meeting, "Oh, we don't have music." So of course.

I'm not one to tag on extra cost and say, you need a microphone, it's a little extra cost; you need this, it's an extra cost... I said, "I'll go ahead and provide you equipment at the rooftop and we'll just set it on automatic and we'll take care of you that way."

Not only that, but I'm also going to be dressing up in tails and a top hat... When they come out for dinner they put on the song, "Puttin' On The Ritz" and stuff like that. So I want to cater to that.

M B: Any advice for new DJs? We know you haven't been on your own that long, but maybe advice for those also



People tell me all the time, "I can't do what you do." My answer to that is "That's exactly why you can't, because whether you think you can or you think you can't, you're right!"

I would eventually like to get into having some independent contractors, also...

M B: Give us an example of one of those events where you feel you hit your goals, you did exactly what you wanted to do.

J C: Okay. First, I mean, every event I could do something different. That's why when I leave my event, literally my mind goes into working on what could I have done differently. It's never perfect. There's always something I could have done better.

Actually, I have an event coming up that I'm literally succeeding at right now... It's a New Year's Eve wedding going on at the Ritz-Carlton. They not only have their wedding, but they also want to transition into a New Year's Eve party. So

thinking about going out on their own?

J C: In anything you do, you have to know that that's what you want to do, because this is not a job you can be late for; this is not a job you can be sick for. No matter what, you have to be there. You have to treat it like your own personal event...the event has to happen. And you're only as good as your last event.

M B: How can people find out more about your company, and maybe talk to you about your philosophy on business and service?

J C: Yeah. Look up www.EnvisionDJ.net. My contact number is (602) 246-9101. Of course, I'm basically open 24 hours; if not, leave a message and I'll get back to you in 24 hours.

You can also find me on Facebook on EnvisionEntertainment, as well as Pinterest; I'm on LinkedIn; I'm on Google+, James Craig. Basically just do a search on Envision Entertainment. **MB**

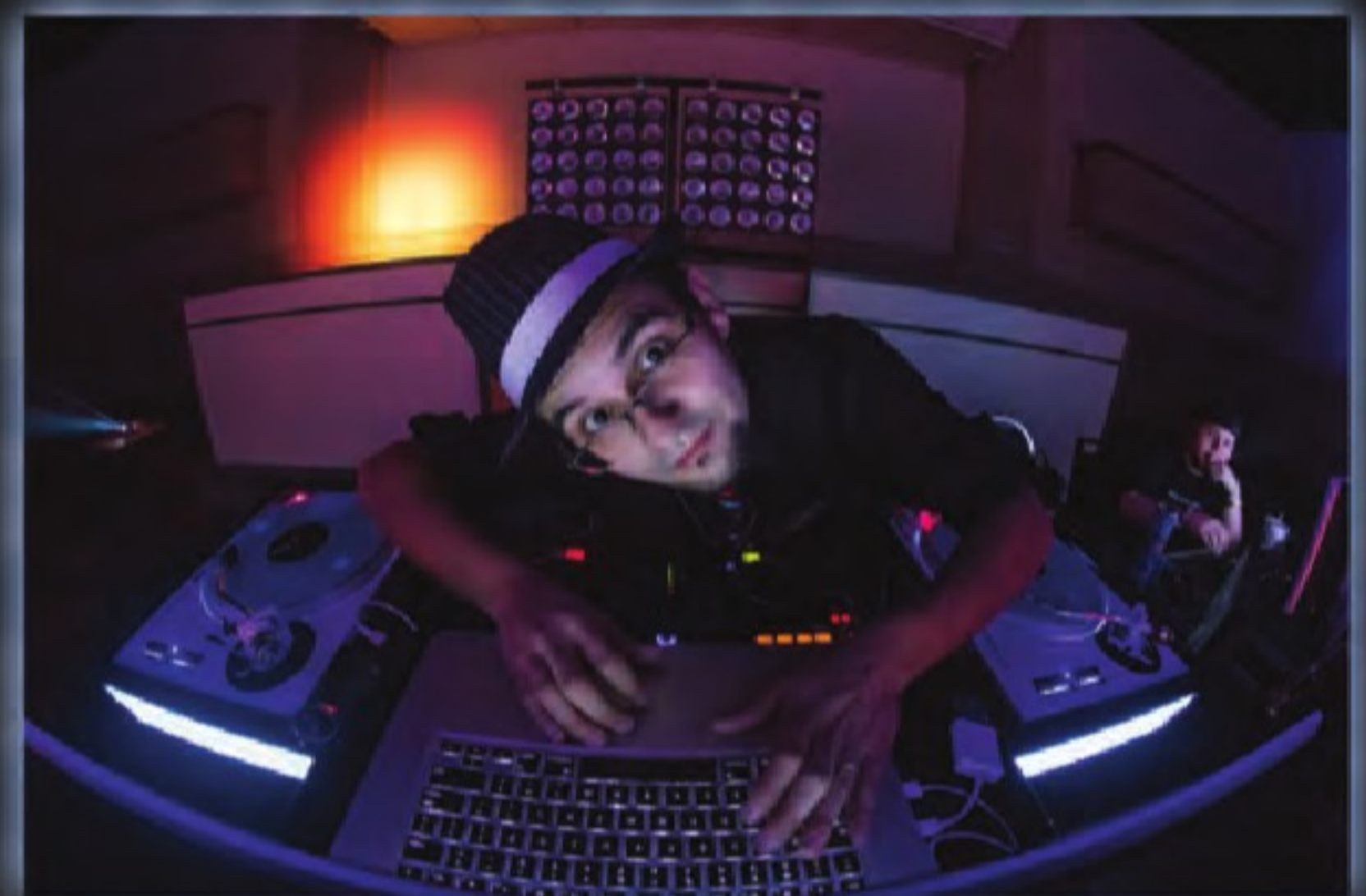
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In each issue we focus on one of our advertisers to learn more about how they developed and how they are serving the DJ market. This time we spoke with Mike Spencer, president of Innovative LED Stage & DJ Lighting, near Peoria, IL, whose story parallels many DJs' stories about moving from a day job into their own business.

Like many of you, Mike is moving closer and closer to making his passion the thing that completely pays the bills. Mobile Beat President Ryan Burger sat down for a quick chat with Mike...

Ryan Burger: Mike, tell us a little bit about yourself.

Mike Spencer: Well, I've been in the music business the majority of my adult life. I've always been the sound and light geek in the bands I've been in, and that kind of drove me towards the lighting aspect of it, especially when LEDs became more popular and more readily available.

In my regular life I've been in sales for the last 25 years, in a whole different area, and so I kind of looked at it as an opportunity... to develop my own business and eventually move away from a regular day job into a full-time business career selling LED lighting.

R B: So you obviously had worked with regular lighting before, but you started your own sales venture right when LEDs started to become real popular, correct?

I guess for those that aren't totally up speed, give us a little bit of the lowdown of traditional lighting versus LED and why LED is the future.



Tightly Focused Lighting Retailer

**INNOVATIVE LED STAGE & DJ LIGHTING:
GREAT LIGHTS, RIGHT WHEN YOU NEED THEM**

By Ryan Burger

M S: Well, the traditional lighting always pulls so much power for a band, for a company that's supporting a light show and a sound system for an outdoor gig or a large venue. The amperage requirements are so much more for the standard lighting products.

LEDs dramatically reduce the amperage draw. They also reduce the heat generated onstage, compared with the old standard lighting products. So a lot of that is really what drove me towards LED, because the bands that I've been in, they've been big bands. We've played small to medium clubs and it's always difficult to get enough amperage to run a decent light show.

R B: Yes, the power issue is probably the biggest issue. Being able to hook up 32 par can lights on one circuit of electricity and one circuit of DMX is absolutely fantastic.

LED lighting in the DJ arena has been around for about 10 years, but has really come to the forefront over the last couple of years. There seems to be a lot more control over things.

M S: And the ability to change colors via DMX rather than having the old par cans that you had to layer; different colors of the color sheet to get a color that you're looking for and then basically being stuck with that color. I mean, there's so much more flexibility with the LED lights and the DMX control that's it's just fantastic, I think.

R B: How many colors are in the average LED fixture nowadays?

M S: Well, now you can go through an RGBAW fixture that actually has all five colors that can be mixed and you can literally mix any color that you want.

R B: You're mixing almost as heavy duty as what the guys at Home Depot can do with paint.

M S: Absolutely.

R B: You picked your first lighting line with the guys at Blizzard, just north of you in Waukesha. Tell us about your connection with Blizzard.



M S: Actually I ran across Will Komassa, who started Blizzard probably in 2010, maybe late 2009, when he was just starting the company and actually trying to sell on the Internet, and just happened upon him when I was looking for some LED strip lights.

And talked with him and found out that he was also a musician and sang in a band and played in a band, and so we struck up a friendship just from being mutually musicians, and I bought a couple of lights that I still use to this day from him.

And as time went on and I was looking more at moving out on my own and starting my own business, it seemed to me like he and I were thinking the same way. Will was looking to be innovative with the product and come up with usable products that were also at a fairly reasonable price...for the working DJ and the working bands that are looking to get into LED lighting, but they have a budget they have to work with.

So it just kind of felt good to start with these guys. They just fit into what I was looking for, basically.

R B: What Blizzard products do you carry?

M S: As far as the products we're carrying, our goal is to stock everything that Blizzard markets. One of my pet peeves in my sales career was that it always seemed we didn't have inventory of something that a customer wanted and needed. So my theory for our business is to make sure to stock some level of inventory for everything that Blizzard has.

Maybe the only thing we're not doing is some of the strip lighting that they've gotten into and things like that. But all their basic Puck fixtures, all their pro pars and rock lights, par cans, all the moving heads, we are keeping an inventory of so that when a customer places an order, depending on the time of day it'll either ship that day or the next day.

At our site they'll also find basic information about all the products. They'll find all the warranty information; all of the owner's manuals are listed; all of the videos if there are any are listed. So they can really access everything available for the lights and everything else right there at the website.

R B: Fantastic. That web address, by the way, is InnovativeLEDSales.com. Cool looking website; you've obviously got some good graphics people working for you...

Where do you see things going? You are clearly on your way to being the biggest Blizzard Lighting sales company out there. Do you see yourself getting into other products?

M S: Down the road I see us getting into other products, but right now my main focus is to grow the business enough to be able to move away from a regular day job into this business by itself. And I think initially it'll be by sticking with just Blizzard Products and trying to be the go-to guy for their products...so that whatever customers want and need, they can them as soon as possible. That's my theory at this point.

And in the future as things progress, then I'll look at how things progress, then I'll look at bringing in other product lines on an as-needed basis.

R B: Is there anything else that you want readers to know about your company or yourself?

M S: Well, like I said, I'm trying to have inventory on hand. I know how it is when somebody has a big job coming up and they need something—and the frustration level when they can't get the product in time, whether it's for a big job or there's a possibility of a big job may be lost because they can't get product...or extra product needs arise for a large gig that comes up suddenly or something like that.

And basically, I understand the sales end of it. I understand people need the product as soon as they can get it. And from our perspective, that's one of the main things of our company. And to be reasonably priced; also to work with customers within their budgets.

R B: What's that web address one more time?

M S: Yeah. It's InnovativeLEDSales.com. And there's a toll-free number, too, that you can reach us at. It's (855) 303-8100. **MB**



On the Level

GET BETTER-SOUNDING TRACKS BY RESTORING DYNAMICS

By David Walley

As professional entertainers, we care about the quality of our work. We spend countless hours preparing for events, and invest thousands of dollars on lighting, equipment and music. It's important to have the right equipment, so our clients and their guests enjoy great music and want to dance at their celebrations. We take great care to select the right players, mixers, amps and speakers...but what if the original music is not as good as you expect it to be?

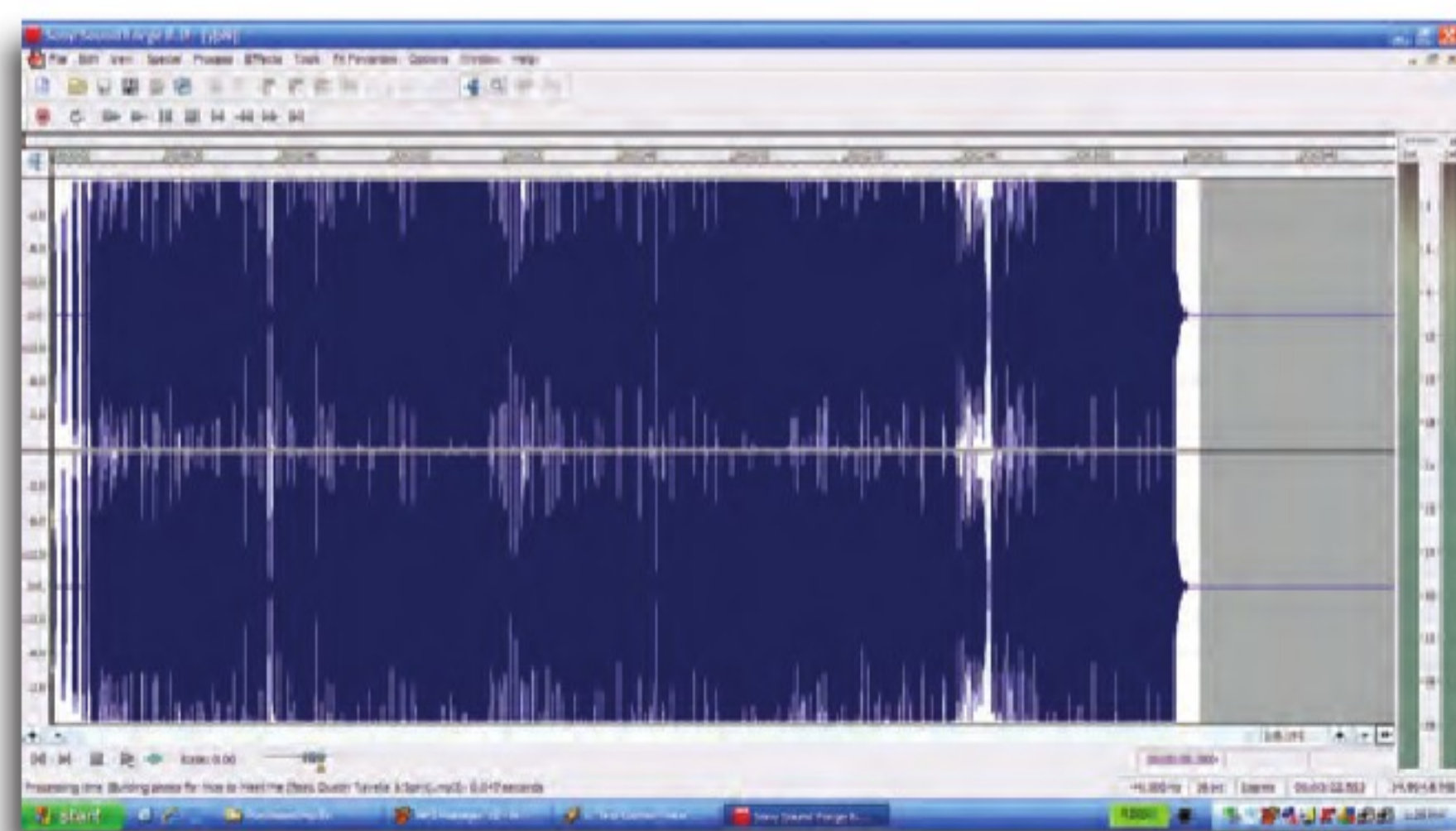
Many seasoned DJs know that music was produced differently years ago. Today, it seems that every song is "at maximum volume" with little or no dynamic range. Dynamic range in music is the difference between loud and quieter passages of the song; unfortunately, much of today's music lacks this key element of quality.

But there is a partial solution to this problem; I have even been able to make the MP3s that I add to GoodMusicDJ.com's library sound even better than the original CDs! That may sound impossible, but I have evidence. So sit down, have a cup of joe, and see if you want to spend a little more time and effort to make your DJ business sound better.

I'm using several examples from different sources to demonstrate what I've learned, and I'll explain the process to make your music sound better.

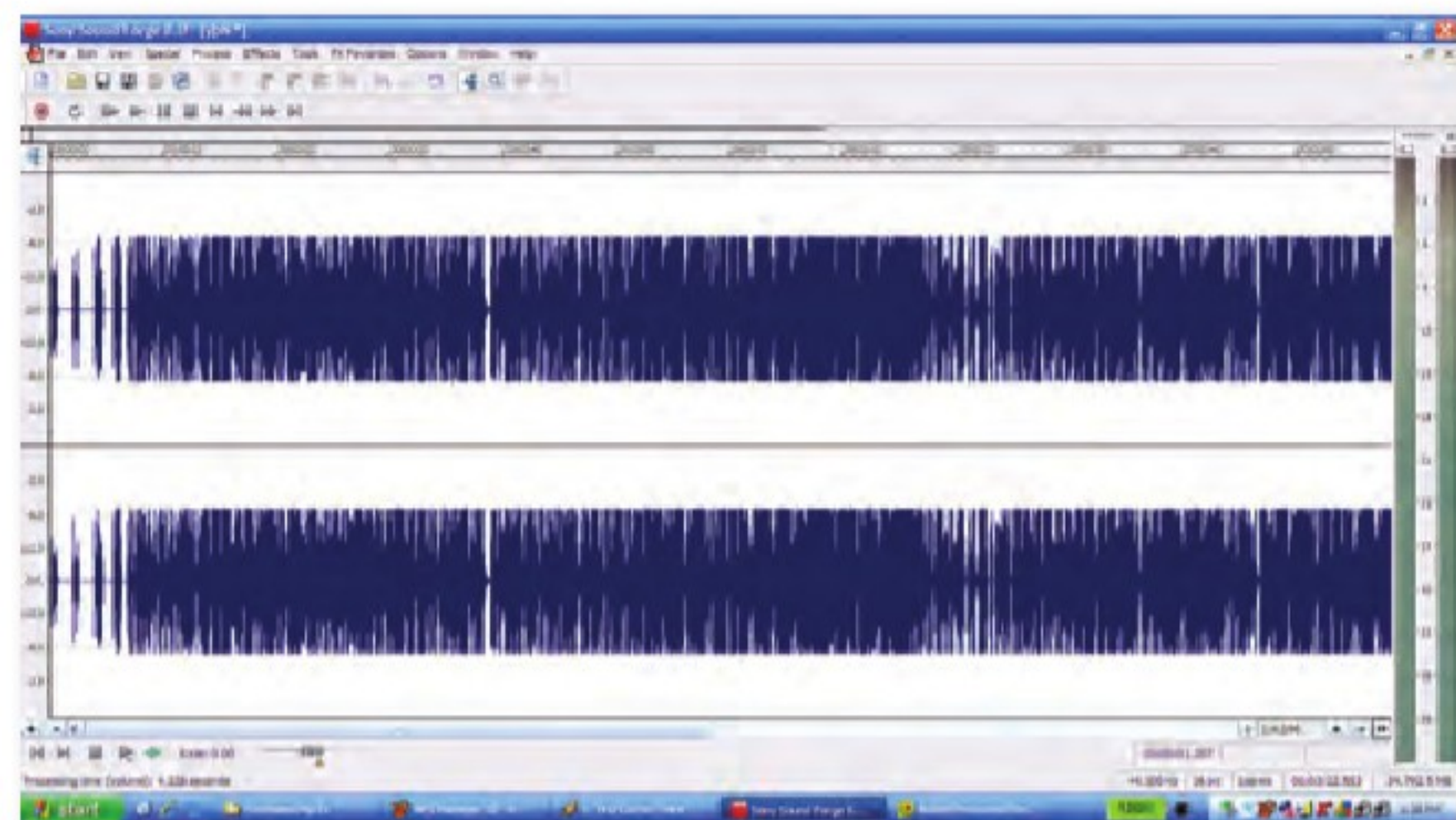
EXHIBIT #1

The first example is "Nice to Meet Me" by Tino Cochin, a VBR MP3, recently purchased from Amazon at 6,908 kb. I opened the file with Sony Sound Forge 8. Here's what the song looks like:

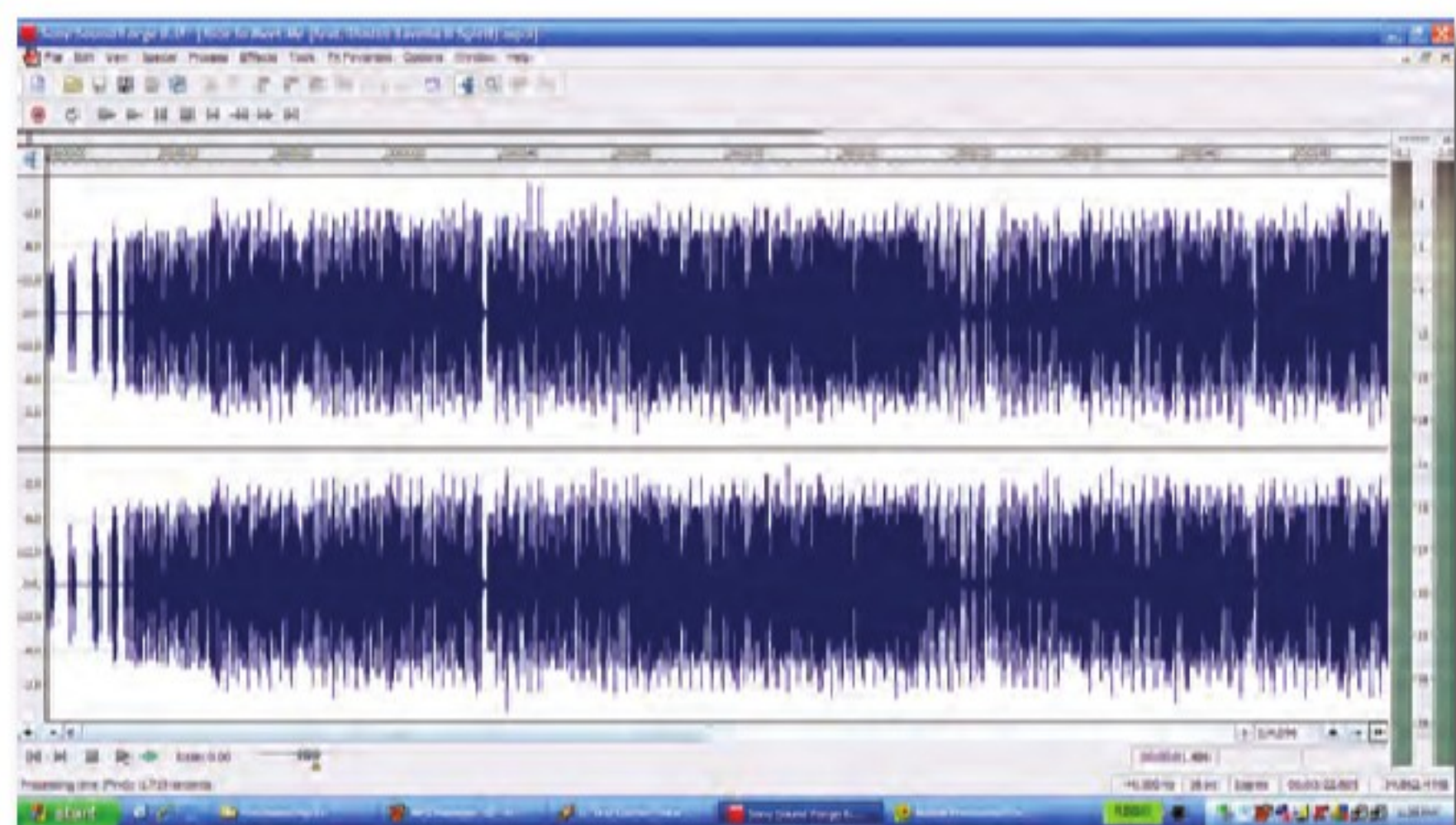


Ugly, isn't it? Look at how the levels are slammed. There is constant clipping!

The next step is to reduce the volume of the entire song by 5.25 dB. This involves trial and error and the amount of volume reduction depends on whether or not the final MP3 contains any clipping. Here's what reducing the volume by 5.25 dB looks like:



The final process in Sound Forge is to save this file at 128kb/44kHz. Here's what the final MP3 looks like, which I added to the library (after proper tagging, of course):



The final MP3 is less than *half* the size of the original VBR file and sounds so much better! Clipping has been eliminated and there is improved dynamic range. (Clipping is a type of distortion that is often mistaken for just too high volume.) This improved dynamic range makes the sound much more pleasing to the ear because the music is not constantly at the maximum volume.

When music is constantly at the maximum volume, over time it starts grating on the nerves and people begin to complain that the music is "too loud" and you'll be asked to turn down the volume.

My reconstructed music is also good for your gear. GoodMusicDJ has never experienced blown tweeters or other speaker components, but sometimes other DJ companies have this problem. Perhaps the cause can be traced to these clipped waves or square waves. When square waves are pumped constantly into a speaker, the result can be blown tweeters.

EXHIBIT #2

Now let's take a look at a song we play nearly every night: "Billie Jean." This track is taken from Michael Jackson's *History* double CD. I used an older version of iTunes to rip the CD to a WAV file. WAV files are uncompressed and allow for lossless saving. Here, the original WAV file is huge, at 50,589 kb. You would think this

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Talking Tech



DETAILS ON
PAGE 22

"We don't want the party to end!"

They're the words you always want to hear at the end of the gig. How do you get to be that good? It takes talent, practice, and the kind of content you find in every issue of **MOBILE BEAT**.

Unfortunately, **YOU ONLY HAVE ONE ISSUE LEFT**, after the one you just got or are about to get. We're reminding you now so you "don't miss a Beat."

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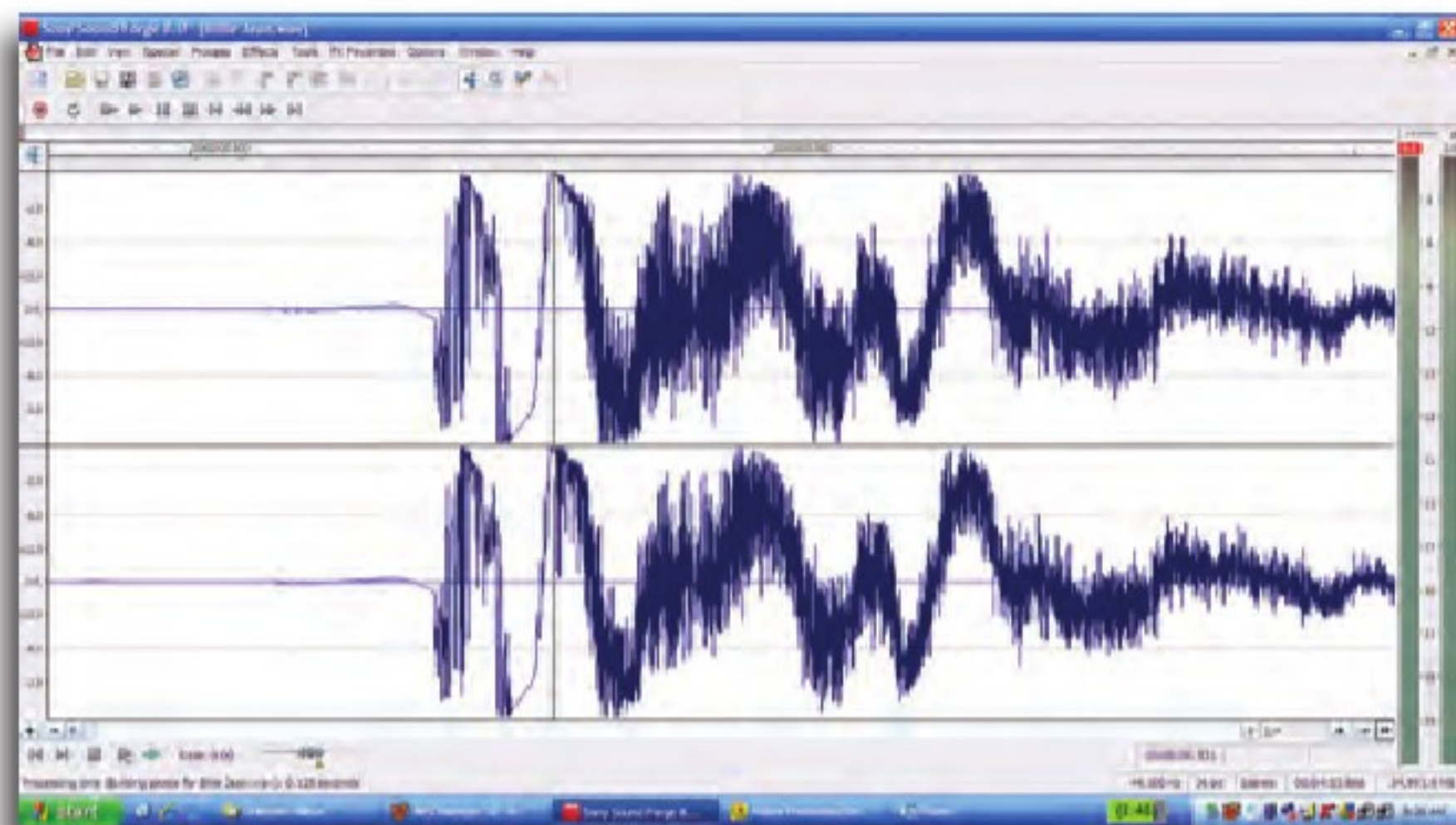
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Fun with Multiple
Song Versions

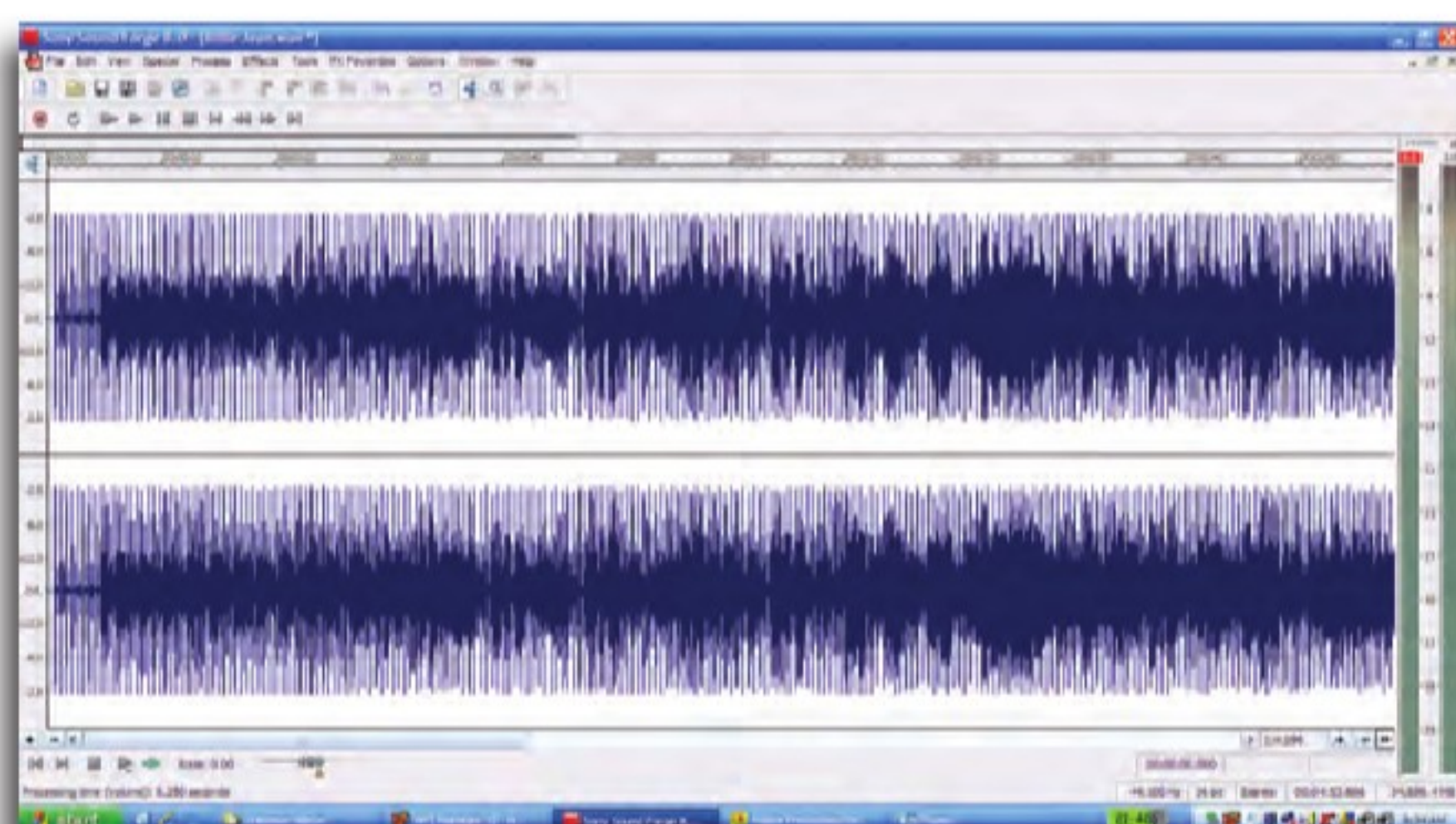
TriceraSoft
Karaoke Suite

would have the best quality possible, right? Well, I'll show you that my MP3, which is 1/10 the size, actually sounds better! Why? Because it does not have the clipping that is present in the original CD. Here's the a zoomed-in view of the clipping present in the first drum beat of the original "Billie Jean" WAV file:



I placed my cursor (vertical line) on the part of the wave where you can actually see the top of the wave is squared off. This is clipping. That's horrible distortion, although in this case, it's just a little bit of time. But I don't want *any* distortion in my music!

Next, I reduced the volume of the original wav file, this time only -2.25dB (via trial and error). Here's what that looks like (zoomed out):



After saving it as a 128kb/44kHz file, this is what I added to GoodMusicDJ.com's library:



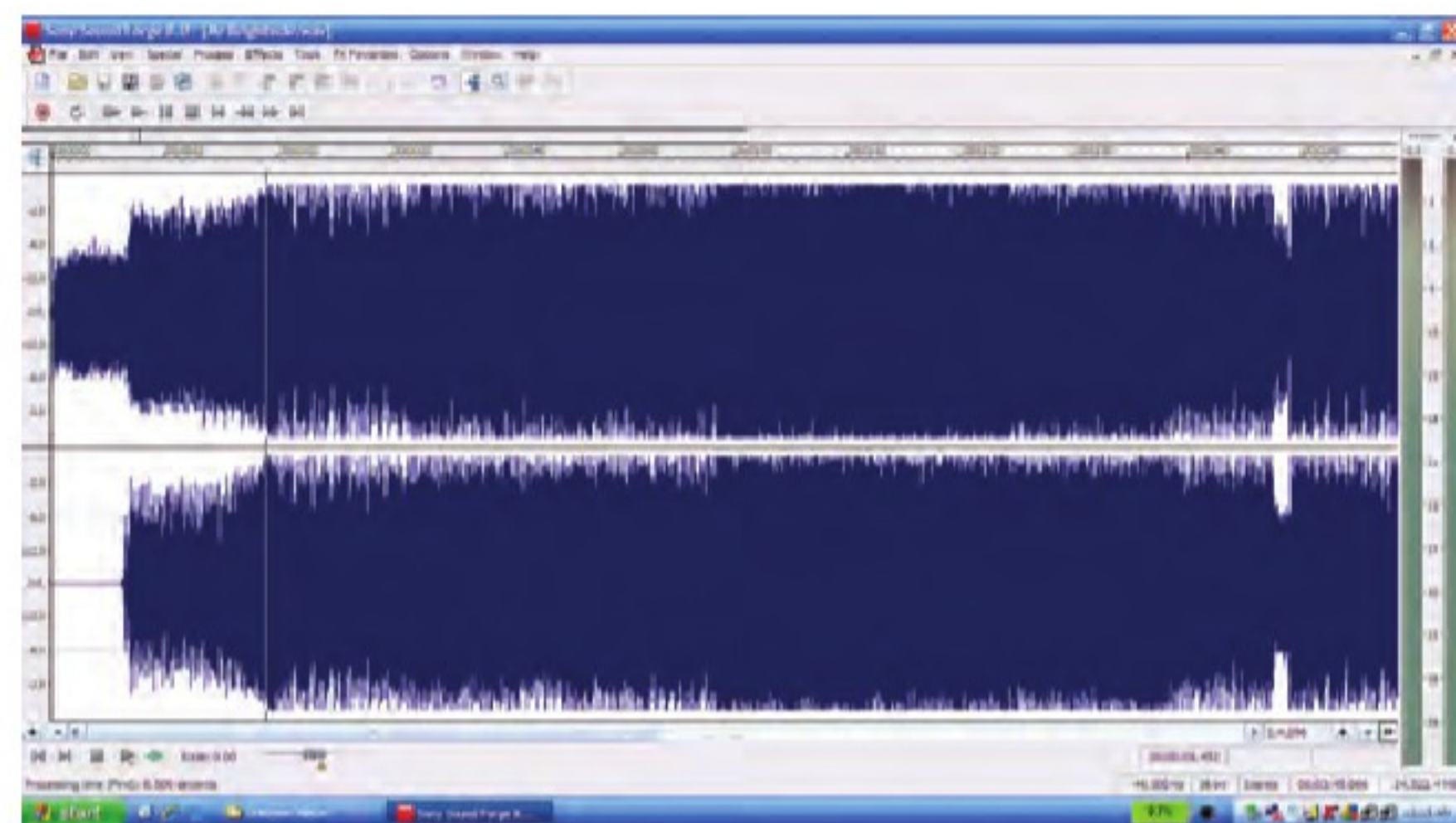
Again, the result is zero clipping. The MP3 sounds better than the original CD because clipping has been eliminated. Many of us don't realize that making an MP3 file can increase the volume

of our music in the process of encoding; so a song already at 0dB on the CD will be clipped when converted to MP3. We play this distorted music over our expensive gear and hope it sounds good. I've actually found a source for my music that has taken this into account and doesn't record the CDs with a 0dB level.

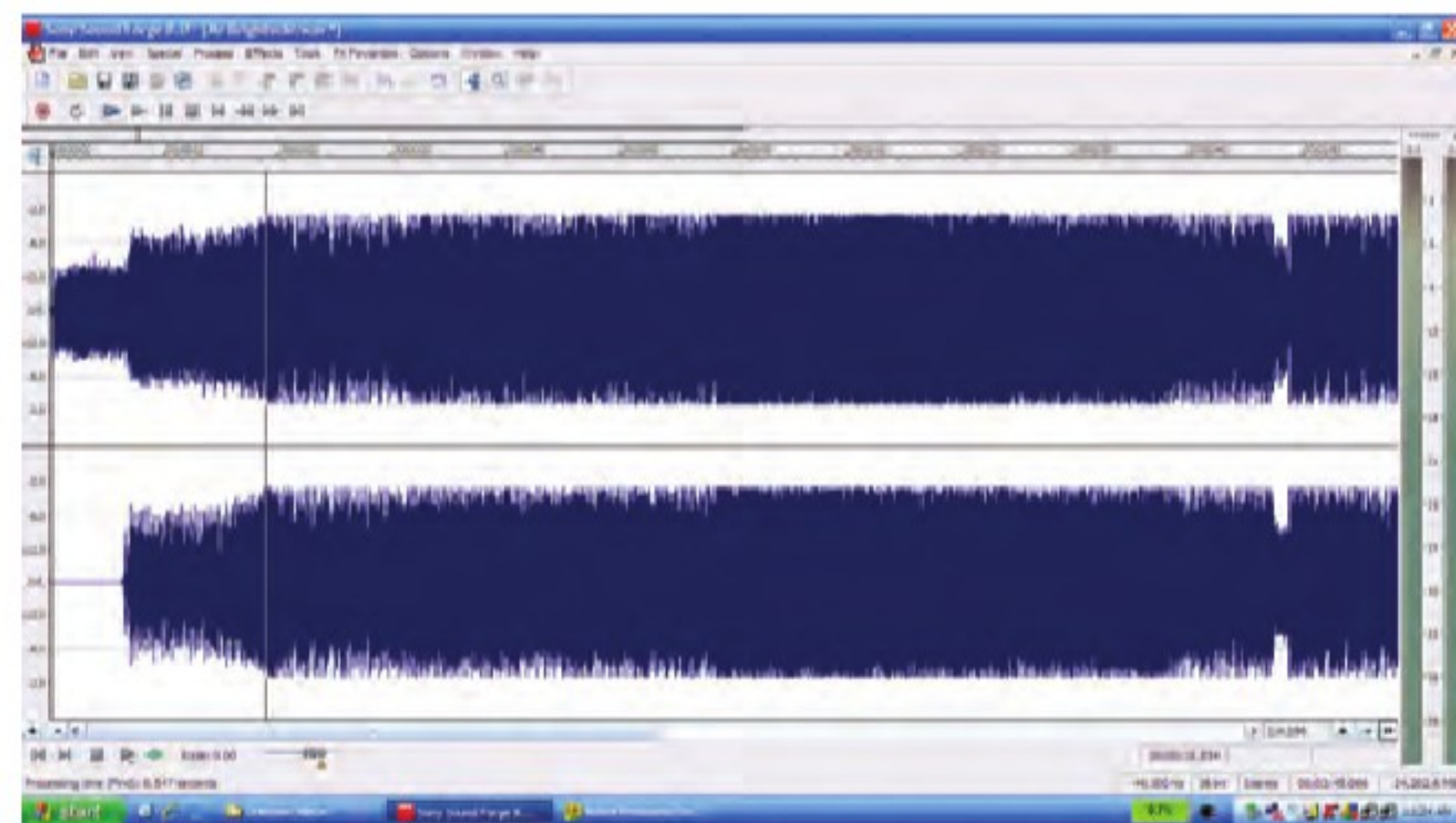
EXHIBIT #3

So far, I've given two examples; a VBR MP3 purchased via the internet and CD purchased directly from the artist. Each one is a good example of how this process can improve fidelity.

The final example I'll use is from a source that supplies music to many of us. From a December 2004 disc, it's "Mr Brightside" by the Killers. Here's the original WAV file in Sound Forge before editing:

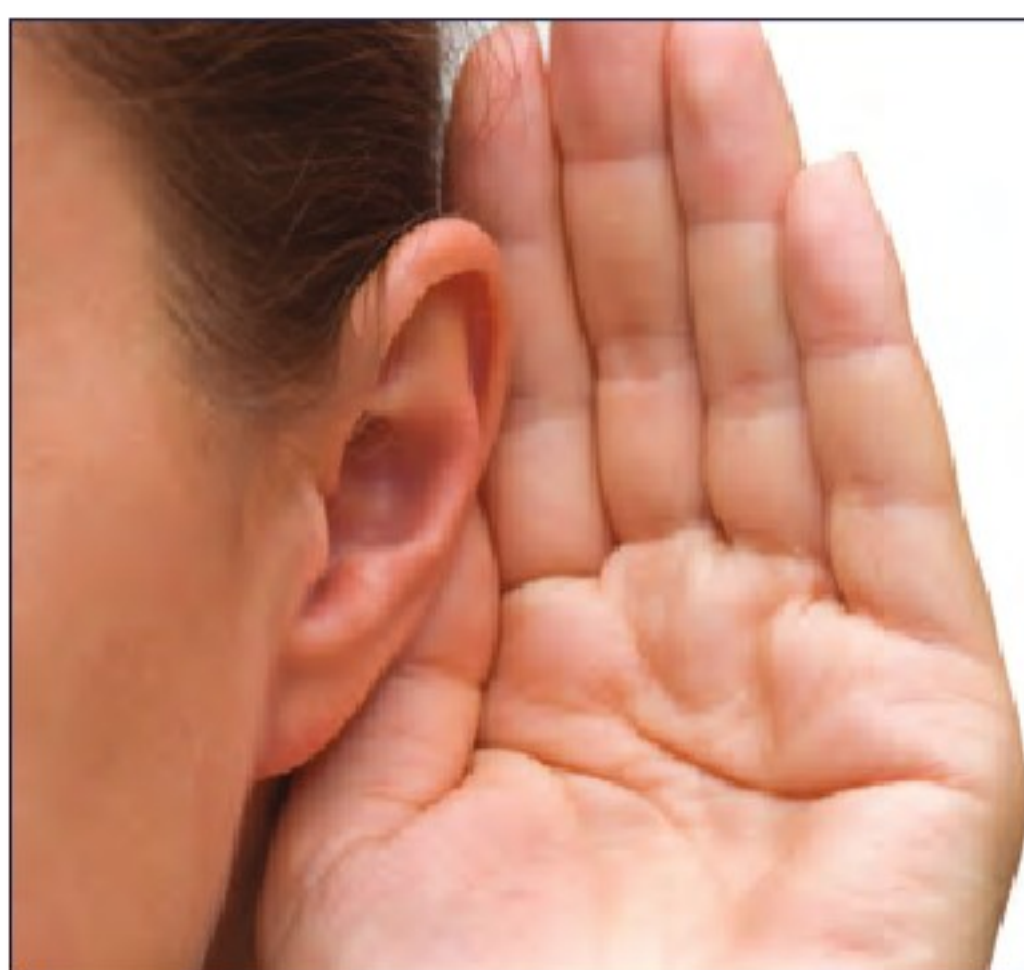


Once again, I employed Sound Forge to reduce this uncompressed wav file by -2.5dB (again trial and error) and the result looks like this:



Saving this edited wav file to MP3 at 128/44 format, the result looks like this:





Improved dynamic range makes the sound much more pleasing to the ear because the music is not constantly at the maximum volume.

It's not much, but there is a little more dynamic range and no clipping!

I don't know why this works, but it does. I can actually improve the fidelity of some of the poorly produced music that is in our libraries. It's almost like changing lead into gold.

Another reason to revisit some of the music in our libraries is the opposite of the above: that some of the songs are not loud enough. One example is "Stayin' Alive" by the Bee Gees, from the *Saturday Night Fever* CD, which needed to have the volume turned up by +1.6 dB. Now it sounds better.

In conclusion, I'm not suggesting that you scrap your entire music library and start over, but you may want to see if this is something you might implement over time. Perhaps taking the

Top 100 Fast Songs list and editing 10 songs per week. Remember to rip to a WAV file, make the edits, then save to your MP3 format. Over time you'll have a more musical sounding system with less irritation and fewer people complaining that the music is just "too loud."

For more on this topic, please visit my blog at www.goodmusicdj.com. Keep on rockin'! **MB**

David Walley owns and operates GoodMusicDJ.com and has entertained audiences and satisfied clients all over West Michigan. Check out his DJ blog www.goodmusicdj.com.

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Give Yourself a Hand

SOURCE AUDIO ADVANCES WIRELESS MIDI MOTION CONTROL FOR DJS

Source Audio, innovative designers of the Hot Hand® 3 Wireless Effects Controller and Soundblox motion controlled effects, have released the Hot Hand USB Wireless MIDI Controller. The Hot Hand USB delivers an entirely new method of dynamic control to live-performance software like Ableton Live, Traktor, Serato DJ, and others. Hot Hand bypasses traditional knobs and faders, allowing users to manipulate software parameters with wireless motion-control. It also integrates perfectly with DAW controllers like Ableton Push, Livid Instruments' Base, or Native Instruments' S2/S4.

Hot Hand USB consists of a wireless motion sensing ring and USB stick receiver. The lightweight ring contains a 3-axis accelerometer that detects hand movement and translates it to MIDI control messages. Both quick motions and gradual tilting create control signals that can be applied to any parameter to create effects like organic bass wobbles, filter sweeps, delay times, modulation, and beat repeats. The receiver plugs directly into any Mac or Windows PC, installs without drivers, and appears as a MIDI device. With the Hot Hand USB Editor (downloadable software, available at sourceaudio.net), users can assign the X, Y, or Z axes to control multiple parameters as well as adjust the range and sensitivity of the incoming MIDI signal. Users can operate up to four rings simultaneously and maintain wireless connections for up to 100 feet.

Hot Hand USB has already received high praise from notables in



the electronic music scene. David Mash, Senior Vice President for Innovation, Strategy, and Technology at Berklee College of Music said, "Source Audio's Hot Hand USB is a truly innovative wireless MIDI controller that allows me to easily manipulate and control many sonic parameters at once, through either subtle or obvious gestures. It is easy to set up, edit and configure, and allows me to use simple, natural movements to create musical nuance in my performances." Vladimir Coman-Popescu (editor of

Controllerism.com) said, "Hot Hand is insanely fun and versatile, and is now permanently part of my regular live setup. Finally, I can fist pump during my sets and have it actually do something to the sound!"

Widely acclaimed for bringing innovation into the world of guitar effects pedals, Source Audio was founded in January 2005 by former engineers, scientists, and executives of Analog Devices, Kurzweil Music Systems, and Thomas H. Lee Partners. In 2006 Source Audio released its flagship product, the Hot Hand Motion-Sensing Ring. Since that time, Source Audio's distortion, filter, modulation and Hot Hand products have found their way onto the stages and recordings of David Bowie, Phish, My Morning Jacket, The Cure, and Adrian Belew to name a few. Source Audio was also recognized through multiple awards from Guitar Player, Guitar World, Bass Player, and Premier Guitar Magazines.

The street price of the Hot Hand USB Wireless MIDI Controller is \$119. It is available now. For more info and a list of authorized dealers, visit the Source Audio website.

See the Hot Hand USB Wireless MIDI Controller in action here: <http://www.youtube.com/watch?v=k0UfL6QAeXA>.

www.sourceaudio.net

Numark Unveils Next Gen NS

Numark's new NS7II 4-Channel Motorized DJ Controller and Mixer features four channels of mixing, a built-in 24-bit audio interface, real slip mats and vinyl, motorized turntables, and a full array of touch-activated knobs and filters and velocity-sensitive performance pads. Numark touts this controller as the most responsive DJ console ever created.

Like NS7, NS7II has two genuine seven-inch motorized turntables. Both are supported by ultra-high-resolution MIDI—3600 ticks per

rotation—and offer a choice of high or low-torque turntable settings.

Akai Professional's legendary MPC pads are now front and center on NS7II's dynamic performance decks. Each pad is multi-color, velocity-sensitive, and instantly switchable between 10 different modes using the Pad Mode buttons. Users can loop, cue, roll, sample, and slice all with effortless agility and speed while the pads light up in response, providing instant visual feedback.

The world's first and only DJ controller with touch-sensitive knobs, NS7II uses Numark's exclusive Strip Search technology, and has filter, effects, and EQ knobs that are intelligent, responding instantaneously to touch.

Housed within a rugged all-metal



chassis, the NS7II's four-channel mixer can also operate as a standalone unit, allowing users to mix up to four external sources without turning a computer on. It features a curve-adjustable CP-Pro crossfader.

For much more, visit Numark's website.

www.numark.com

Pioneer Consolidates Control

DDJ-SR PROVIDES MINI-ME ALTERNATIVE TO THE POPULAR DDJ-SX



Pioneer Electronics (USA) Inc. Professional Sound and Visual Division has unveiled the Pioneer® DDJ-SR 2-channel DJ controller designed for use with Serato® DJ software. The smaller and more compact DDJ-SR inherits many of the same functionalities and controls of the larger DDJ-SX, offering large aluminum jog wheels, integrated performance pads, and a new PAD PLUS feature that adds four additional audio effects to the performance pads.

The DDJ-SR takes advantage of Serato DJ's full capability, ensuring its layout of knobs and buttons are exceptionally easy to use with the software.

Performance Pads: Large rubber "performance pads" located below the big jog wheel provide HOT CUE, ROLL, SLICER and SAMPLER functions. Each soft-touch rubber pad illuminates in blue to enable users to tap the pad(s) quickly for each effect, with the output volume varying depending on the strength of each tap.

PAD PLUS: By activating the new PAD PLUS button, the functions of the performance pads are transformed, converting the four function buttons into HOT CUE ROLL, TRANS, COMBO FX and SAMPLER ROLL. Holding down the pads triggers the hot cues or samplers that match the beats per minute (BPM) of the music while effects and filters are simultaneously applied. The DDJ-SR also features a new Beat Indicator to display beats while simultaneously using the PAD PLUS functions.

Big Jog Wheels: The DDJ-SR features two large jog wheels for precise scratching and mixing capabilities. The resistance for each jog wheel was finely tuned to provide users with the best "feel" and the shortest latency.

2-Channel Mixer: The built-in 2-channel mixer on the DDJ-SR is ideal for scratch performances. The mixer can also be used with four decks using the "deck select" buttons located on each side of the controller. In addition, the unit features a "Cross

Fader Reverse" switch to enable the left and right decks to be controlled from opposite sides.

High-End Design: The DDJ-SR sports a steel top panel and an aluminum jog plate for a more elegant and stylish look and feel.

Serato DJ Software: A free-of-charge download of Serato DJ software is included with the purchase of a DDJ-SR for an easy out-of-the-box experience.

Additional Features:

USB Power – The controller can be powered through the USB connection to a laptop1.

Built-in Sound Card (audio interface) – Simple connection to a laptop with a single USB cable.

Adjustable Cross-fader Curve – Suits any mixing style.

Channel Fader Start – Enables the use of the channel fader to control and play/cue tracks.

Integrated Handles – The controller features grip handles on each side for added convenience. **MB**

www.pioneerdjusa.com.

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Touch...and Go

BLIZZARD'S KONTROL SERIES GIVES YOUR LIGHTS A HAND

By J. Richard Roberts

Computerized lighting solutions are great for larger applications—but not necessarily for a wedding or a plug-and-go application. For those, you need something you can physically control with your fingertips. Think about it: Your client has paid big bucks to have you provide uplighting during their wedding; if your computerized lighting controller crashes, it leaves their wedding looking like a circus, with flashing colors and no control.

Blizzard Lighting offers some new physical control options with their new Kontrol series of DMX controllers, including the SnoKontrol, the Kontrol 5, and the KlimateKontrol—all differently scaled controllers with different applications in mind.



KLIMATEKONTROL

KlimateKontrol is an up-to-32-channel, easy-use controller aimed at LED uplights and LED stage washes. In all, the user can control up to 8 groups of 4-channel fixtures, which includes a lot of Blizzard's LED uplights and wash lights.

It features 4 faders (for a group of 4 channel fixtures) as well as fade-time, scene-time, and variable-speed strobe time controls. Of course, there are also programmable scenes (up to 8), as well as "blackout" and the ability to switch control on fixtures.



KONTROL 5

The Kontrol 5 allows you to control a few more fixtures with up to 10 channels apiece. The programmable scenes also double from the KlimateKontrol to 15, plus there are 16 built-in chase banks of up to 200 steps each. These can be triggered manually, automatically, and by music.

The unit features 5 Red/Green/Blue/Amber/White labeled faders for easy color mixing on both your ambient lighting as well as your dance floor lighting.

SNOKONTROL

Big daddy of the new line, the SnoKontrol is a 384-channel controller with 16 faders for excellent control of your uplights, dance floor washes, and intelligent lighting. In fact, you can choose from 30 banks of 8 programmable scenes and 66 programmable chases—meaning your light shows likely won't get old to the clients, as they won't have time in a typical event to see most of them!



MY TAKE

I took the three controllers out with me to a variety of events, most notably to a few weddings (KlimateKontrol and Kontrol 5) and to a couple of corporate events (SnoKontrol)...all with astounding success. I was able, from show to show, to save my scenes and my work, meaning less prep time for me, and more time to relax before the show.

Another thing that impressed me was the construction of these units, as they weren't crafted entirely from plastic, as you see with many lighting controllers aimed at DJs. I didn't need to worry as much about putting them in my gig bag, due to the solid nature of the pieces.

If you're in the market for a new lighting controller (or you want to simplify from a computerized controller for smaller shows), then this new series from Blizzard is a great way to add Kontrol to your life. **MB**

www.blizzardlighting.com

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The Look of Truss, Without the Bus

SCRIM WERKS LIGHT COLUMNS ARE ELEGANTLY MOBILE

By J. Richard Roberts



Trussing is becoming a major addition to the setups of many DJs. And, while plenty of other DJs would like the look of a nicely scrimmed truss for their event, many just don't have the space to transport and store full-sized truss.

Now, Odyssey has come up with a solution to this dilemma, with the addition of Light Columns to their Scrim Werks line. Available in 1' to 10' sections, ScrimWerks Light Columns consist of a base plate, a top plate, four support poles (all polished aluminum), and of course, white scrim.

I used them in many configurations, including as just lighted columns (corporate event), as unscrimmed columns (school dance), and of course as lighted and scrimmed supports for small-scale led moving heads, and LED Blinders (ACLs).

In any configuration, the Light Columns were straightforward, lightweight, and an easy, time-saving addition to my setups. In fact, for two of the shows I used them on, I left the columns put together, and they held up well to the demands of transport, load-in, load-out, and of course, the show. For the other two events, I used the "space saver" method and took the columns apart.

The scrim itself was rather easy to put on by myself, and came in protective carrying cases, so that the white fabric can stay clean and avoid getting what I refer to as "pinch-holes," which are commonly seen on scrim that is left on during transport.

I do want to clarify that Light Columns are not full-scale trussing. Instead, they are a decorative alternative to full-scale trussing, and they are designed to hold a moving head on top of the column.

If you are looking at adding a more decorative look and cleaning up your shows, while not adding a complete truss system to your arsenal, Odyssey Scrim Werks Light Columns may be just the thing you need. **MB**



www.odysseygear.com

Inside the Visuals

VISIKORD PROVIDES A NEW WAY TO ENGAGE AUDIENCES

For mobile DJs who use LCD or projection screens on their shows, and who are looking for new ways to engage the audience, Visikord is motion-controlled visual effects software for the dance floor. Guests see themselves inside the visuals on the big screen, and as they dance, they blow up colors, fire lasers and shoot lightnings to the beat of the music the DJ is playing. Visikord calls it a “visual effects synthesizer.”

For motion control, Visikord software uses the standard \$100 Microsoft Kinect videogame camera. The Kinect camera is connected to a laptop or PC where the software runs, and the computer's video output goes to a TV screen or projector.

Video DJs can customize the graphics using their own pictures and videos, or feed the software a live video in from another source. Visikord output can be captured live with a 3rd party software and recorded to disk or be streamed to another application.

Nearly infinite combinations of graphics effects, which can be customized and controlled by the operator from the keyboard, or the dancers can control all the effects with movement and gestures.

The system also features Virtual DJ inte-



gration: If Visikord and Virtual DJ run on the same computer, the DJ can click to decide if the Virtual DJ video or the Visikord video goes to the big screen.

For further details and system requirements visit the Visikord website. **MB**

www.visikord.com



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From Design to Dancefloor

COLORMAKER OFFERS AMERICAN-MADE HIGH-END LED UPLIGHTS

By Marc Andrews

ColorMaker, which has been serving the DJ industry for years with a variety of LED uplights, now starting to hit the mainstream with their new PX250 and PX500 wireless LED fixtures. A few years back, I checked out an earlier generation of these lights that weren't battery powered, and I was impressed with the brightness and remote control features, even back then.

I had a chance to test out some of their PX250 units and found they provide a nice upgrade from the previous iteration. They are sold with the companion D1210 battery system. They are built tough to handle the rigors of heavy use. I would still recommend that you case them up thoroughly, to maintain their exteriors; but these are definitely made for the long haul.

The CMT-10 Pro Enhanced controller was sent along with the review units and worked well. I was able to set the lighting to one bride's specific shade of purple by easily adjusting the RGB percentage settings and storing it in the Q1 programming area. I was able to control the lights using three Color Roll modes during the main portion of the evening with dancing. As the pictures show, I set them up around



the dance floor and was able to set the mood for the whole room almost exclusively with ColorMaker lighting.

The 24-watt units put out very nicely and are available in 30-degree or 60-degree versions, depending on whether they be used primarily as spots or floods.

The big brother of the pair, the PX500 has more than double the wattage of the PX250 and it is recommended that it be used with the D1220 battery pack. ColorMaker rates these battery packs as good to power the units for 10 hours

without a recharge.

Although the obviously high quality of ColorMaker lights speaks for itself, the company heavily promotes its unique position in the industry as a lighting company that designs and manufactures its products completely in the USA, at its facility in Altamonte, Florida. This also means they are directly available to handle support if you need it. All in all, ColorMaker offers a solid choice for anyone seriously investing in uplighting. **MB**

www.colormaker.net



Enhanced Speaker Performance

BLUETOOTH AND ONBOARD MP3 PUMP UP THE GEMINI ES-15BLU

By Brad Dunsbergen

Working for Mobile Beat has given me the opportunity to experience some the best equipment the industry has to offer and some of the worst. Every now and then a product that I am not really expecting too much from really surprises me. This is the case with the latest speaker from Gemini, the ES-15BLU.

THE BASICS

Upon opening the box for the ES-15BLU the first thing I noticed is the solid construction. The ES-15BLU is made from ABS nylon fiber. This provides for a very light-weight but sturdy cabinet that should last for many years. The cabinet provides handles on the top and side to enable multiple carrying angles. The unit also sports a standard mounting point for stand mounting, with a tightening screw to keep it secured to the stand. The speaker also has a uniquely stylish design, as you can see from the photos. According to Gemini, the recesses next to the wide-dispersion horn are "forward firing bass reflex ports."

The back panel of the ES-15BLU features balanced XLR and 1/4" microphone inputs, XLR line input, and 1/8" stereo and RCA stereo inputs with separate gain for each bank of two inputs. The low and high for the output can be adjusted by the built-in knobs for each. There is also a mix output via XLR.

The ES-15BLU features a 15" long-throw woofer with a 2" voice coil and a 1" titanium high frequency compression driver.

Bass from the unit was not muddy but adjustments on the EQ were needed to boost the bass at higher volumes. High frequencies were crystal clear with no harshness. The speaker can

be driven to very high volumes before hitting the limiter. Amplification of the ES-15BLU comes from 200W RMS Class AB amplifier. I found that the speaker's power is best suited to smaller venues.

BUILT-IN SOUND SOURCE

MP3s can be played directly through the speaker from an SD card, flash drive or portable hard drive, using the built-in MP3 player. Media must be formatted to FAT 32 in order to be used with the built-in MP3 player. Songs can be browsed using a screen above the MP3 player controls. The MP3 player provides another form of back-up for your rig if something catastrophic should happen.

BLUETOOTH USEFULNESS

I found the ES-15BLU's Bluetooth functionality to be the speaker's coolest feature—although it is a feature I thought I would never use. Well, I tried out the speaker's ability to play music from a Bluetooth enabled device...and realized all the cool stuff I can do with it. For example, it can be used to play music during the cocktail hour at a wedding, with no external playback gear needed. This allows you to walk around and talk to guests, all the while controlling the playback and volume of the songs from your Bluetooth-enabled smartphone or tablet.

Pairing to ES-15BLU is a snap. Just press the Bluetooth button on the rear of the cabinet and wait for it to show up on your portable device. Once paired, just set the device's audio output to the ES-15BLU. One drawback is that you cannot pair to two of the ES-15BLUs at the same time. This is not a limitation of the ES-15BLU but of the Bluetooth standard of not allowing more than one audio device at a time. To get around this just pair to one speaker then run an XLR cable from the output on the one that is paired to the XLR input on the other.

Overall, I was pleasantly surprised at how great of a speaker the ES-15BLU actually is. With the manufactures' suggested retail price of \$369 and street price of less than \$250 the ES-15BLU is good sounding, feature packed and an all around great value speaker that should last for many years. **MB**



www.geminisound.com

Fending Off Feedback

HOW TO CONQUER AN ARCH-ENEMY OF EXCELLENT SOUND

By Richard McCoy

Feedback is one thing all DJs fear. It can disrupt any event and annoy your audience. It can change the mood of an affair in a split second. All of us have at one time or another experienced a feedback problem and noticed the audience reaction to that high-pitched squeal. It is the fastest way to kill the energy of a wedding reception or show.

The good news is, feedback (and its byproducts) can be avoided if you know the correct procedures and methods for defeating it. Feedback is usually caused by a microphone placed

THE HUMAN ELEMENT

You can also defend against feedback with a "preemptive strike," of tactful instruction. Many occasional microphone users are unaware of the proper way to use a microphone. Most people have a tendency to hold the microphone far away from their mouth. As a result, you will have to increase the gain (initial volume) of the microphone, input thus increasing the potential for feedback. In this situation, if feedback occurs, then the user reacts by moving the microphone further away from their mouth—which causes the DJ to increase gain and further increases the likelihood of feedback. The reaction to the situation should be that the user moves the microphone closer to their mouth.

There is also situation where an inexperienced mic user will walk right in front of a speaker with their microphone pointed away from their mouth and toward the speaker. This is usually a guaranteed feedback situation.

I believe in instructing all casual users in the proper method of using microphone. You can tactfully coach most people to learn the correct technique. This may eliminate many potential problems but does totally not exterminate the problem.

A MIC PRIMER

Let's take a look at the microphone itself. There are two basic types of microphones that most DJs use: the dynamic microphone and the capacitor or condenser microphone. Far too often, the selection of a microphone is based upon price rather than the microphone's specifications or capabilities. However, using a high-quality mic is another way to guard against the beast of feedback.

Dynamic mics can be broken down into two basic categories: Omnidirectional (picking up sound from all directions) or Directional (utilizing various pick-up patterns to focus where the sound hitting the mic is coming from). What this means is that the pattern or ability of the micro-

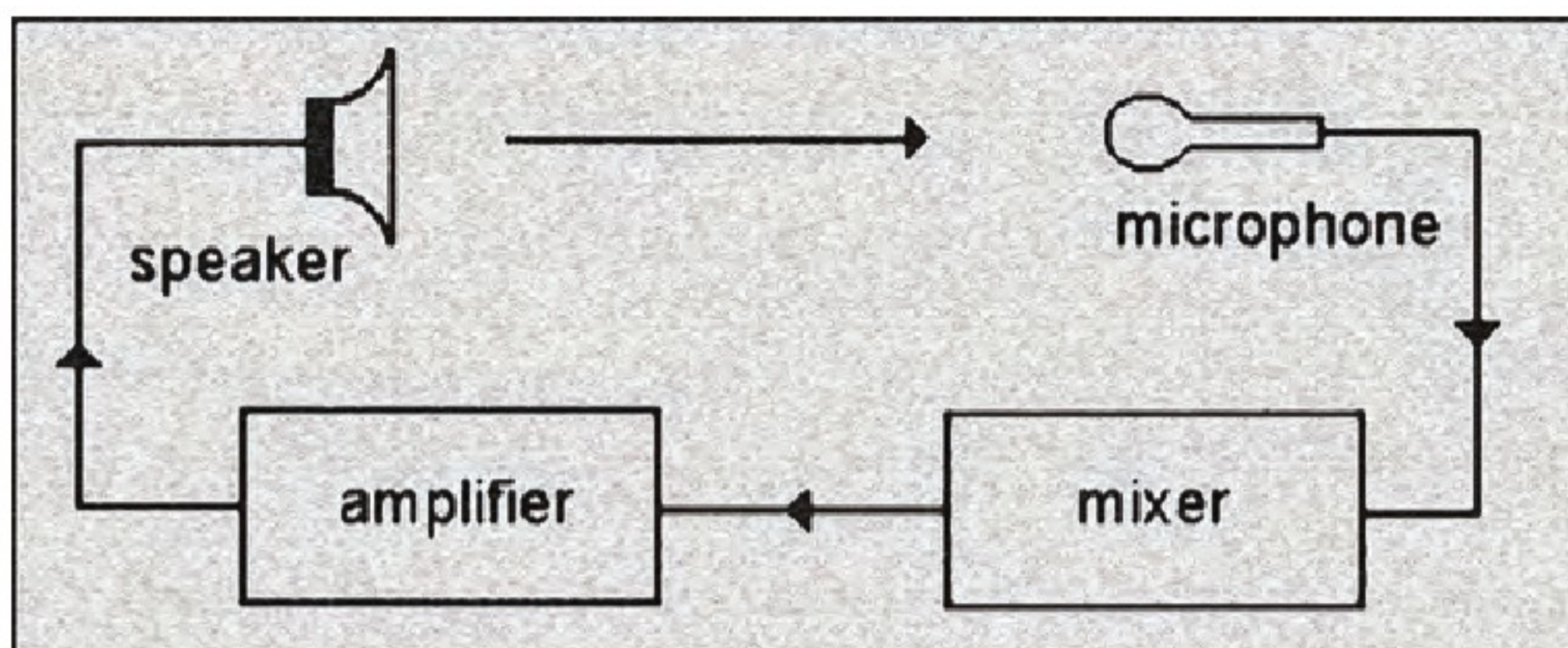


in close proximity to a speaker. Many DJs have learned that placing the microphone behind the speakers will eliminate most feedback problems. But there will inevitably be situations where the microphone is used by the DJ or guests somewhere out in front of the speakers. And that creates an environment conducive to feedback.

Specifically, feedback occurs when specific frequencies become "resident" (the same) between the microphone and speakers and are then amplified and re-amplified into an endless loop. This is usually a very narrow frequency that is natural for the mic and speaker. Experience will help you learn how to compensate for feedback by using filters (tone controls).



Richard has been an electronics hardware/software engineer in Silicon Valley for over 45 years, and is listed on several patents. During that same time, he has also operated as a mobile DJ, doing more than 4000 shows. Richard has contributed to the design of chips, graphics cards, audio and video systems, computers, and even satellites, as well as DJ lighting and sound equipment, while working for companies like Fairchild, Acer and Atari.



(DEQ2496, \$325-\$350) that will not only eliminate all feedback, but provides a whole rack's worth of flexible equalization, dynamics and time correction functions designed to fix problems and generally optimize sound quality. This product is certainly for the technically oriented DJ but is well worth the investment of money and learning time. This unit can easily be integrated into a system for superior audio quality.

For those on a much smaller budget, there is a

phone to pick up sounds falls within either a narrow or wide range. Directional microphones use a narrow range or cone to receive input. For voice, this is the best type to use.

For many years the Shure SM58 (\$85-\$100) has been the best performer and standard for the entertainment industry. It uses a narrow pattern and is well "tuned" to the frequencies of the human voice.

While the SM58 is a wired microphone, wireless microphones are used in most applications where a guest needs to be amplified while making an announcement, giving a toast or speaking in some other way. Since these people are often ignorant of best way to use microphone, providing them with a situation that minimizes the feedback will also help them be appreciated better by the audience.

SPECIAL HELPERS

There are several manufacturers that provide products that will minimize or eliminate feedback most of the time. The best and most guaranteed way to remove feedback is to use a "feedback destroyer" or eliminator designed specifically for that function. These products can, if used correctly, destroy feedback 100% of the time.

There are many manufacturers who offer such devices, but Behringer has taken the lead in feedback suppression area. They have produced several models which are very effective in reducing feedback for both microphones and at the system-level. The Shark DSP110 (\$85-\$100) provides an extremely effective way to eliminate microphone feedback.

This small unit is placed between the microphone and the mixer/amplifier to abolish most if not all microphone feedback problems. The unit is equipped with digital signal processing (DSP) that can detect and filter out those frequencies that will create feedback—before they are actually heard.

I have demonstrated the DSP110's abilities by holding a microphone directly in front of a speaker WITHOUT ANY FEEDBACK. With the DSP110 disabled, I couldn't get within 10 feet of the speaker without creating an ear shattering sound. An investment in this small device could save you many embarrassing moments.

As we all know, the acoustics of the room will change as the room is filled with guests. Not only can the DSP110 detect, filter and eliminate feedback frequencies, it also has the ability to "learn" and modify its list of 12 frequencies as the room acoustics change. Initially it is a little difficult to program, but once completed, it will remember your settings and each different venue you perform in.

Behringer also makes several system-level products



Droid RTA app that is very useful for troubleshooting and correcting sound quality. It's called Audio Tool and sells for about \$7.99 at the Android App Store.

Anyway you cut it, the elimination of feedback is another way you can make your show a good as possible, and memorable—in a good way—for the guests. Using the right tools is an indication of true professionalism and can make all the difference in the world. **MB**

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Watch the Panic...or Be the Solution

BECOMING AN OFFICIANT, FOR YOUR BENEFIT AND THE BRIDE'S PEACE OF MIND

By Dr. Ken Day, D.Th., D.Div.

DJ's are used leading the festivities that follow a wedding ceremony. But have you ever considered leading the ceremony itself? Being the officiant can actually benefit you even if you have no intention of offering this service to your clients. It can significantly affect your close rate and your bank account, let alone give you the satisfaction of knowing that you can be the solution in a panic situation when the another officiant is a no show for one reason or another.

- First, a few questions to ask yourself:
- What's the benefit of a DJ being ordained?
- Is the time and effort to become ordained worth it?
- Is this an additional service that I would like to offer my clients?
- What kind of revenue can being an officiant bring in?
- How long can I be a DJ, in comparison to an officiant?

I'll take these on one by one. Bear in mind that these are just basic answers. There are many variations to being ordained as a wedding officiant and a few critical ways to make as much or more than the role of DJ provides.

WHAT'S THE BENEFIT OF A DJ BEING ORDAINED?

You would be amazed at how simple this answer is, yet most DJs never consider it. I've been DJing for over 35 years and just like you, I've seen dozens upon dozens of officiants over the years; the good, the bad, the ugly, the bizarre, the funny, the not-so-funny...and the absent. Ask yourself and the officiants that you come in contact with, "How many officiants have you seen perform a wedding ceremony?" The answer from you is "many." The answer from most officiants is "less than five." So, how do they know what they are doing is good or bad? Do you think you could perfect the "performance" beyond what you currently see in others? Why wouldn't you? You have a broad frame of reference from which you can pick and choose the best aspects.

Ask your bride, "What

will you do if your officiant is a no-show for whatever reason?" You, the DJ, can let your bride and groom know, at your first meeting, that you are ordained, and that you'll be available "just in case" to ensure the day is not ruined. How much more valuable did you just make yourself in their eyes, even if you never have to perform the officiant task?

Do you have to create ceremony from scratch? No, just make sure to get a copy of the ceremony script ahead of time.

IS THE TIME AND EFFORT TO BECOME ORDAINED WORTH IT?

You can go to seminary to become traditionally ordained via a four-year (or more) college degree and spend thousands of dollars and hundreds of hours. This is the hard way, but for some, the only perceived ethical way.

In contrast, the time it takes to get ordained online is about 10 minutes depending on how good your keyboarding skills are to fill in the online form. The cost is anywhere from \$39 to \$69. For DJ purposes, well worth the benefits, I'd say.

A quick word on the limitations and legalities of online ordination. My apologies to those of you in Connecticut or Pennsylvania: Online ordination is not recognized in your states; and there are a few other states and cities in the USA that require additional elements. However, with only a little more effort, you may also be able to perform ceremonies in these geographic areas. You can look up the particulars at your



Photos by Bob Hoffman Photography & Video, www.hoffmanweddings.com

state government websites. New York City and Las Vegas have additional rules, since weddings are a revenue source for these cities. Bottom line is that your geographic location will determine the legal issues you must deal with in order to provide this service.

IS THIS AN ADDITIONAL SERVICE THAT I WOULD LIKE TO REGULARLY OFFER MY CLIENTS?

I have found that my comfort level with public speaking, as with most of us in the mobile DJ world, makes my brides and grooms more comfortable with my ability to perform as their officiant. They often ask me to be the officiant as well as their DJ/MC.

However, I have also found, the few times I agreed to do both, that it is awkward and confusing for the guests, can make it appear that the DJ is "money-grubbing," or that the bride and groom "cheaped out." The guests may also hold back on having fun at the reception because the officiant (the equivalent to a "minister" to many people) is running the show. Based on my experience, I would advise you to do one or the other if you plan to offer officiant as a service, but not both for the same client.

WHAT KIND OF REVENUE CAN BEING AN OFFICIANT BRING IN?

This has a little bit to do with geographic location and what the officiants in your area are charging. Keep in mind that a church-affiliated pastor, priest, minister or rabbi will charge very differently from an independent wedding officiant. Since it is already part of their paying job, they often only ask for gift being made to the church.

I've found that most independent wedding officiants across the nation charge between \$200 and \$400 for a ceremony and \$75 to \$250 for a renewal of vows or an elopement. Sometimes geography plays into this level of pricing but I have found that more often than not it's the way their services are presented.

Based on extensive experience and exposure to hundreds of weddings, officiants, brides and grooms, and other wedding professionals, I have developed a unique approach to officiating that is extremely valued by brides and grooms. I routinely book ceremonies for a fee between \$750 and \$1,200 all over the USA, because of my approach to the ceremony development and performance.

HOW LONG CAN I BE A DJ IN COMPARISON TO AN OFFICIANT?

Think about it: At what point do your clients start to question your ability to play "their kind of music," even if you know the most current music? When does doing the load-in/set-up and tear-down/load-out routine start to linger in your muscles more than a few days? When do you start getting tired of being treated like the hired help because you're the DJ?

Would you instead appreciate instantly being treated with respect and reverence; revel in not having to haul any equipment in or out; enjoy the fact that the money you make doesn't have to be spent right away to maintain your equipment; and that



you get to spend the weekend evenings with your family and/or friends.

As long as you can stand and speak for half an hour, you will be able to perform a very long time as an officiant. There is also the potential to make nearly the same amount of money that you were making with DJing, at 1/5 the time commitment.

This isn't meant to say that officiating ceremonies is a total cakewalk. Some effort is required to gain a complete understanding of the all nuances.

However, whether you are looking add the role of officiant to your sales presentation as a "just in case" proviso to increase perceived value to the client, offering a fully-fledged additional service, or embarking on a the new career, it all comes down to the question: Are you going to watch the panic or be the solution? They will be willing to pay for the extra peace of mind. **MB**

How to Stand Out

THREE OUTSIDE-THE-BOX WEDDING MARKETING STRATEGIES

By Stephanie Padovani

One of the biggest challenges we have as DJs is standing out from the competition. Then what's the first thing we do when we want to break into the wedding market? We look to the competition and do exactly what they're doing!

You've got to think outside the box to have any hope of standing out.

TWO RULES OF OUTSIDE THE BOX MARKETING

Rule #1 – Be different.

If your competition zigs, you zag. If they have a website with a black background and flashing gifs, yours should go pastel.

(Hint: that's not a bad idea anyway if you're trying to attract the bridal market.)

Be different in a way that makes your DJ service stand apart from everyone else. If you're not sure what makes you

different, ask your clients, "What made you decide to go with me?" They'll help you identify your biggest strengths.

Rule #2 – Meet the bride and groom where you can be their only focus.

It's nearly impossible to stand out at a bridal show when you're squeezed up against your closest competitors like sardines. Instead, find ways to get in front of the couple where you can be the only DJ. It's much easier to get attention and stand out.

Keeping these two rules in mind, let's explore some outside the box marketing strategies.

1) PROVIDE ENTERTAINMENT FOR AN EXCLUSIVE BRIDAL EVENT

Most venues and caterers hold a tasting or open house night. Volunteer your services and it will make the venue look good and show off what you do best. The same strategy would work for an invitation-only bridal fashion event hosted by a high-end bridal boutique.

You can even host your own educational event for brides. Partner with a photographer and makeup artist to present a night of "How to Plan the Best Wedding Ever" tips and strategies from the pros. In every case, you'll



Stephanie Padovani is a blogger, writer, wedding entertainer and business coach. She and her husband Jeff are the dynamic husband-wife duo behind Book More Brides, the #1 online resource for transformational marketing strategies for the wedding industry. Visit BookMoreBrides.com to be entertained and empowered with low cost, effective marketing strategies and powerful "anti-price shopper" communication techniques that don't require sleazy sales tactics or fighting to get the price you deserve.

position yourself as the must have wedding expert before a captive audience.

2) SEND THE BRIDE A "LUMPY MAILER" INSTEAD OF A BORING EMAIL

A bride typically gets hundreds of emails from wedding vendors immediately following a bridal show or registration on a wedding website. Your email will be lost in a sea of spam.

Almost no one sends direct mail anymore, so when you send a package, also known as a "lumpy mailer," your message instantly stands out.

Lumpy mailers can get expensive if you sent them indiscriminately to every lead. Sort through the bridal show lead list for the dates and locations you'd like to book. Target high-end venues and affluent zip codes, and skip the rest. Send the highest quality leads a package that's guaranteed to get opened.

Tie your gift into your business for extra marketing punch. For example, you might send them a flash drive containing a video demo of a popular dance, or a funky custom bobblehead. If your specialty is non-cheesy entertainment, you might mail them a cheese sampler with the note: "We guarantee this will be the only cheesy thing about your wedding."

It's much easier to stand out from the competition in the mailbox than it is in the email inbox.

3) USE THE REPORTER STRATEGY TO GET FREE PROMOTION FROM OTHER LOCAL WEDDING VENDORS.

One of the best ways to get other wedding businesses promoting you is to create a situation in which they can promote themselves at the same time. Enter the Reporter Strategy.

Call up five popular wedding businesses that work with the type of clients you want to attract. If they have an engaged audience of fans on social media, that's even better. Explain that you're writing a series of blog posts featuring the best wedding professionals in the area, and ask if they would mind sharing a few tips in return for credit and a link to their website.

Everyone loves free promotion and most pros will happily oblige. Publish their best tips on our blog and link to their website, then send the pro you've interviewed a link to their featured post. Invite them to share their brilliance with their friends and followers.

Those wedding vendors are going to share that link on social media, introducing you to a whole new audience of brides and grooms. You'll also be solidifying referral relationships for the future.

Ditch those boring, ineffective marketing strategies that make you look just like the competition. A little creative thinking will break you out of that box and place you in front of the couples who are looking for exactly the entertainment you specialize in. **MB**

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Budget Planning for a New Year

WHAT ARE YOUR FINANCIAL GOALS AND OBJECTIVES FOR 2014?

By John Stiernberg

We first talked about revenue planning in the November 2009 issue of *Mobile Best* during the depths of the recession. While things have improved (maybe even a lot in your area), the market is still challenging. Entertainment buyers have more options than ever and their budgets are squeezed. Your costs have likely gone up (e.g. transportation, promotion, etc.).

Now is the time to plan your budget (revenue and expenses) for 2014. How can you forecast revenue beyond the gigs you have already booked? How do you estimate your operating expense

What are the variable costs (most notably agent commissions, spot equipment rentals, and support team)?

Are costs going up, going down, or staying about the same?

Where do I need to cut? Where do I need to increase?

While the answers to these questions may be sobering, you will get grounded immediately. Then ask yourself the most important question:

How much do I want to make for myself?



and determine how much to pay yourself? This article looks at budget planning from a practical point of view and offers three action tips to optimize results.

WHAT ARE MY REAL COSTS?

It is essential to estimate your business operating costs early in the budget planning process. This will give you a solid idea of how much you need to sell just to cover costs, let alone pay yourself and have some money left over. Ask yourself these questions:

How much did I spend in 2012 and 2013 in each key expense category?

Examples include 1) equipment purchases and maintenance, 2) promotion, 3) transportation (getting to gigs), 4) bookkeeping and tax service, 5) information technology and technical help, 6) office expenses (telephone, Internet, rent, utilities, etc.).

Of course it is easy to answer that question by saying “tons of money” or some lofty albeit worthy goal. My advice is to establish a real number for the year that covers both your business expenses and your personal financial needs (household, lifestyle, taxes, savings).

HOW DO I FORECAST REVENUE?

The simple formula for revenue forecasting is this:

$$\text{Average \$ per gigs} \times \text{number of gigs} = \text{total \$ revenue}$$

Here are five key tips to make the planning process easier...

Forecast for the full year first, and then break it down by month.

Break down your revenue forecast into types of gigs. This will provide clarity on both pricing (e.g. corporate meetings usually pay more than local club dates) and seasonality (e.g. wedding

and prom season).

Use your prices from recent gigs to help stay on the conservative side. Your opportunity to increase prices in 2014 is an upside to the budget.

Feel free to change the mix. If you want to do more adult anniversary parties for top dollar and fewer kid birthdays as fill in dates, plan for it now. This will help guide your promotion plans too.

Use Excel or some other spreadsheet program, not paper and pencil. This allows you to do "what if" analysis (changing prices or number of gigs by type and immediately calculating the numbers) very easily.

BUT I DON'T NEED A BUDGET—WHY BOTHER?

Fail to plan = plan to fail. In today's competitive mobile entertainment market, you need to know what you are doing from a financial perspective. Your budget (including revenue, expenses, and assumptions behind the numbers) is a critical success factor. Here are three action tips for getting started.

Action Tip 1: Organize and review your financial history for 2012 and 2013 (actual, plus estimate for the remainder of the year). Look for patterns in terms of pricing, seasonality, and costs.

Action Tip 2: Set financial objectives for the year 2014 including 1) revenue, 2) fixed expenses, 3) variable expenses, and 4) profit (what a concept!). Remember that a budget is neither a minimum nor a maximum—it is simply a standard to measure against.

Action Tip 3: Run three sets of numbers before you lock in to your plan. The three scenarios are 1) conservative (essential for survival), moderate (likely the one you will use) and 3) aggressive (stretch goals).

HERE'S THE POINT...

Not enough mobile entertainers have a budget. As a result, they never know where they are relative to their financial objectives. Success (or failure) comes by accident rather than by design. The better alternative is to build your plan before the new year starts and use it as a guide. A little planning goes a long way!

Be sure to implement the Action Tips in sequence: 1) review your financial history, 2) set financial objectives for 2014, and 3) plan three versions of the budget (conservative, moderate, aggressive). Your budget is a critical tool for financial success.

Next time we'll talk about the social and cultural trends that are having an impact on our industry. In the meantime, best wishes for success in mobile entertainment in 2014! **MB**



John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field, and currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com, or on LinkedIn and Facebook. Follow him at <http://twitter.com/JohnStiernberg>.

The Questions Spin...

Was a monkey once trained to be a Mobile DJ?



Who was widely acclaimed as the world's first Mobile DJ but after his death in 2011 was exposed for his criminal life?

Will the Soho section of New York City be the future site of the Mobile DJ Museum?



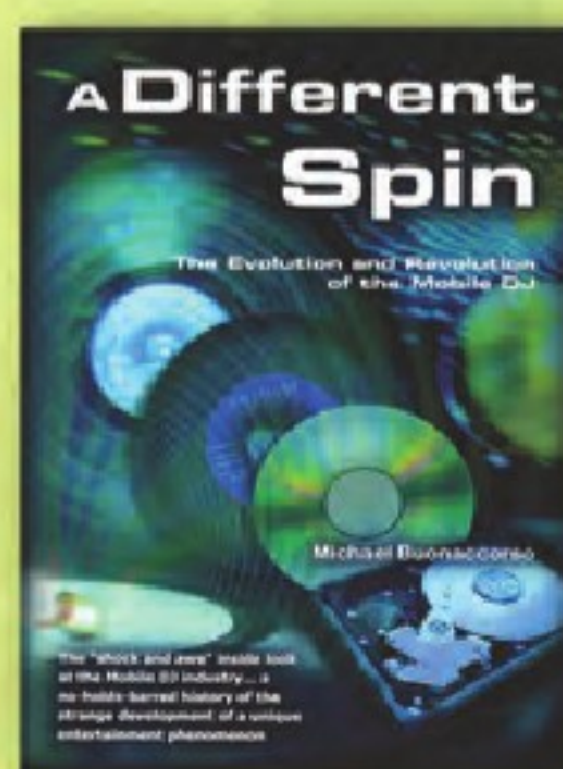
Who developed a line of DJ speakers in red, yellow, purple, and two shades of blue?

In 1997, how did the release of the motion picture *Titanic* spur a DJ craze? Or did it?



Just who was Mobile Beat's "Dr." Shock Jock" and what did he say to cause such a controversy?

What was the largest scandal ever involving Mobile Beat Magazine, and who were the players?



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Entertaining Residents

SHOULD YOU PERFORM AT A NURSING HOME?

By Jim Papa

Most nursing homes, which cater to senior citizens or people with severe disabilities, provide activities and entertainment for their residents. Dealing with people who have health issues can sometimes be tricky but entertaining them can also be very rewarding. Not everyone is capable of or will want to work these types of events. Along with talent, it takes patience and understanding to get the job done. Should you perform at a nursing home? Here are the good, the bad and the ugly elements of this entertainment niche, submitted for your consideration...

(For the purpose of this article the term "nursing home" also includes most assisted living, dementia/Alzheimer care, healthcare, hospital and adult day care facilities.)

THE GOOD

Many people who are confined to nursing homes look forward to seeing entertainers almost as much as they look forward to seeing their own friends and family.

Nursing homes hire DJs and other entertainers for many types of events. Once you have established yourself with a facility, you may be able to book multiple shows in advance.

Most nursing homes schedule performers during the day or early in the evening. This makes it a good way to expand your income, as you may be able to perform at a nursing home, then earn more money by performing at another higher-paying event at night.

Another positive of this type of gig is that most nursing homes are flexible with a performer's schedule.

Many nursing homes who book you on a regular basis will work with you to reschedule an event if you are offered another gig on the same day.

Nursing homes can also be great places to get referrals.

You hear about athletes and performers who "give back." Here's a way to do your



part and give back while earning money at the same time.

THE BAD

Every location has an activities area designated for performers to set up and do their shows. Not every location is always clean or has a lot of room.

You must be extra careful when you run wires.

Most seniors in nursing homes use walkers or wheelchairs. This can get in your way and whittle away your space further.

It is not uncommon for a senior to come up to and talk you while you're setting up or even while you are in the middle of your show.

Many nursing homes schedule their entertainment in conjunction with other activities for the day. This means that the room may have to be rearranged before you can set up.

Some residents may need assistance from the staff, so there may be interruptions during your show.

Seniors can be extra-sensitive to the volume of the music and high pitches, and they will complain.

Although some organizations will pay you by check the day of your performance, most will mail you a check after your event. Some places pay you within a couple weeks but others can take much longer.

Nursing home budgets can



A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.

get cut with no notice. Entertainment is not considered to be a top priority and scheduled events can be cancelled.

There are numerous staff changes. Even if you may have a great rapport with your contact, they may leave without telling you. Having to rebuild relationships is a common problem.

Depending on what is going on at the facility, there may be just a handful of people at any given performance.

THE UGLY

Many locations schedule entertainers to perform during or just before a shift change. The shift that is getting ready to leave is happy to see you because once they bring the residents to you they can get ready to go home. The shift that is reporting to work sees that the residents are already occupied and may take their time getting involved.

You are not expected to help, nor are you likely qualified, but it is not easy when you see a person in distress. If a resident needs assistance, is creating a disturbance, or wants to leave, it can be difficult to stand by and watch until help arrives.

Many people who suffer from Alzheimer's/dementia find it very hard to sit still. If they are physically able, they also like to roam around. Many are just confused and may be looking to find their way home. Some will walk right up to you and try to talk to you or even try to touch your equipment during your performance.

Many places use a common room for dining and entertain-

ment. Although the staff usually tries their best, cleanup can be slow and is often incomplete. Debris and food odors can linger, and occasionally be a major distraction.

Because several people may handle your invoice, it is not uncommon for an organization to lose it, forget about it or push it aside. So, you must stay on top of your invoices because your payment is rarely a top priority. Most places will pay you on time, but some send out payments at their discretion. The best way to handle this is to find out in advance what an organization's billing and payment cycle is, then, without complaining, simply remind them when they are late.

Every entertainer must enter these facilities with compassion and understanding. Remember these are human beings who have led full lives who now need help with the most basic human needs. Many of the residents have issues with hygiene and are no longer aware of it. Regardless, they will want to get very close to you. At times it can be overwhelming but as a professional you need to understand, get over it and go on.

As you can see, there are many things to consider when you are looking into entertaining at a nursing home. Some people can handle these events with no problem while others are turned off by the conditions that they have to deal with. If this is you do yourself a favor and look for work elsewhere. Should you perform at a nursing home? You've read the good, the bad and the ugly. Now it's up to you to decide. Good luck! **MB**

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The Business-Starting Baby Step

Dear Dave,

I'm following your plan for my personal finances, but I'd also like to open my own pizza place. How do you know when it's the right time to start a business when you're walking through the Baby Steps?

- Patrick

Dear Patrick,

The time can be anytime, depending on what you plan on spending. The more money it will take to get your business started, the later in the Baby Steps it will fall. If you're going to start a new business tomorrow, and it will cost you \$50 but you can make \$500, you can start during Baby Step 1. You have a different situation, though, if it will take \$5,000 to get it off the ground. If you need \$50,000, that's a whole new ballgame.

You said you want to open a pizza place. That's an expensive venture. In my mind, it would come well after Baby Step 3, which means you're completely out of debt, except for your home, and you have an emergency fund of three to six months of expenses in place. Then, I'd ask myself if there was a way to start small. Is there some way to become a pizza caterer before jumping into the full-blown investment that goes along with a sit-down restaurant?

You'll have several elements to consider in this type of business. Two of these are location and the quality of the pizza. You can have great pizza and a lousy location and go out of business just like you can have a fabulous location with lousy pizza and go out of business.

These are just two variables, and I'd hate to see either one kill your business before you started. My advice is to take it slow and find an idea that will allow you to work your way up to owning a pizza restaurant. Opening and maintaining a successful business is a tough thing, and you want every advantage you can get!

- Dave

*Dave Ramsey is America's trusted voice on money and business. He's authored four New York Times best-selling books **Financial Peace**, **More Than Enough**, **The Total Money Makeover** and **EntreLeadership**. The Dave Ramsey Show is heard by more than 6 million listeners each week on more than 500 radio stations. Follow Dave on Twitter at @DaveRamsey and on the web at www.daveramsey.com.*

Dave Says...

By Dave Ramsey

Silent Partners Aren't Silent

Dear Dave,

Should a new small business that's still growing seek out investors?

- D.G.

Dear D.G.,

I would not advise a small business to seek out investors—period.

My advice is to grow small businesses with organic cash, meaning you earn the money with which you'll grow. It may mean you grow slower, and it might mean you turn down some "big deals" you thought were going to be the biggest and best things of your life. You know what? That's okay. I've turned down deals like that over the years, and I'm firmly convinced it's better to be the tortoise than the hare.

When you sell a piece of your ownership to people who are looking for a return instead of caring about your dream, you're creating the potential for a serious mess. A lot of times they'll seem like silent partners, which I think is an oxymoron in small business. Most of these people can't keep silent because they've put money into your deal. They're all going to have different ideas and opinions, and there's a good chance these are going to clash with the vision you have for your company.

Cash flow your growth, D.G. Cash flow your equipment purchases and the markets you enter, also. Does this mean you might miss an opportunity? Sure, it does. It also means you'll be missing opportunities to fail. Too much success too soon is the second biggest reason small businesses shut down.

When you grow too quickly, you run the risk of outgrowing your human resources, your financial resources and your infrastructure. Do what you can to ensure that growth is steady, but play it smart. Don't grow so fast that you crack the foundation of the company!

- Dave

MB

What You Must Do

LEADERSHIP ACTIONS THAT ARE NOT AN OPTION FOR LEADERS

By Jeffrey Gitomer

“Where’s the action? Where’s the game?” is a line in the song “Oldest Established” from the immortal Broadway show (and my personal favorite) *Guys and Dolls*.

For the uninformed, the show is about a craps game and a leader named Nathan Detroit. The movie version stars Frank Sinatra and Marlon Brando and won all kinds of awards. The plot is about gambling, winning, attracting, and making it happen no matter what. It’s just a great show and movie with great music and a happy ending.

The theme is one of looking to the leader to make things happen. And it’s the same in your business—just without the craps game and the songs. BUT not without gambling. All business is a gamble and all businesses look to their leaders to “make it happen.”

Here are the actions I have observed that are mandatory for leadership success. They’re internal actions that build trust, earn respect, and create a team of inspired people—inspired to be productive and do their best:

Great leaders are value providers, not order givers. At the TOP of every employee’s list of job wants (besides more money) is to be appreciated and valued. When appreciation for a job well done is conveyed, positive environment thrives.

Great leaders tell the truth. Truth creates trust and confidence and a reliance on the consistency of message. All other leadership characteristics and outcomes fade if there is a lack of truth. (Same in life.)

- Great leaders are in control and earn respect. Quick to decide and not afraid to make or admit mistakes, great leaders are respected because they take action and respected because they are vulnerable.

- Great leaders focus on OUTCOME to ensure completed tasks. Don’t focus on task or project completion. Rather, think what will happen AFTER the project is completed. Outcome, not task. Outcome, not results.

Great leaders are responsible by example and expect the same from their

people. Everyone looks to and at leaders, watches their every move. If the leader is slack, lacks work ethic, or is slow to decide, they have given tacit permission to their team to be and do the same. The best leaders are first in, last out, and work their ass off in the middle.

Great leaders value and display tolerance and temperance. First in themselves, then from others. I’m not a fan of leaders who rant. Lots of successful ones do rant, but there are rules to follow if you’re one of them:

- RULE 1: Praise in public.
- RULE 2: Reprimand in private.
- RULE 2.5: Record yourself doing both praise and reprimand. See how you sound to others by listening to yourself. You may not like what you hear.

Great leaders are excellent communicators that are listened to intently, and are clearly understood. The one characteristic that gets more productivity and generates more achievement and positive outcome is clear communication. Leaders have a responsibility and a challenge to be excellent at it.

Great leaders train WITH their people, continuously. If training is to have a lasting value, it must have leadership support AND participation. Leaders must train to be better leaders. Start by rating yourself 1-10 on the qualities I have listed here. Anything less than a 7 (out of 10) requires immediate attention.

- Great leaders are wide open to new ideas and innovation. “That’s the way we’ve always done it” is a recipe for failure. Leaders are readers, constantly searching for new ways to be better.

- Great leaders are tech-savvy. Leaders need to be tweeters, and need to lead the way by communicating value and ideas through social media. A leader’s example can create an avalanche of great service,

goodwill, loyal customers, increased sales, and better reputation...or not.

Great leaders concentrate on and think BEST. It always takes extra effort to be or strive to be “best,” that’s why so many people fail. Failure occurs when people (leaders or not) fail to do their best and be their best—daily.

Great leaders remain committed. The best leaders never waver. They’re loyal, steadfast examples of what and who others aspire to be and be like. They’re not just mission driven; they’re also “personal mission” driven. They are respected and followed because of their commitment.

Great leaders encourage. They build pride with a “you can do it” philosophy and communication style. They encourage their people to succeed, and do so with a helpful, positive attitude. A coach and a teacher, not a manager or a boss. Big difference, both in results and morale.

Did I just define your leader? Did I just define how you are inspired to be and do your best every day? I hope so, but I doubt it.

The challenge for you, whether you’re a leader or a team member, is to study these qualities, and talk about them openly. One of the tragedies of leadership is that the (overrated) 360-degree feedback process, usually only goes 180 degrees.

Great leaders don’t just lead by example, they set the standard. What kind of standard are you setting? **MB**

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Jeffrey Gitomer is the author of twelve best-selling books, including *The Sales Bible* and *The Little Red Book of Selling*. He has just released his latest book, *21.5 Unbreakable Laws of Selling* and embarked on a national public seminar tour. His site, www.gitomer.com, will lead you to more information about training and seminars. Email him personally at salesman@gitomer.com.

How to Remix Your Career

EIGHT ESSENTIAL STEPS

By Jason Weldon

It's Tuesday morning. The alarm goes off at 6:30 AM and you struggle to get out of bed. Your wife doesn't have to be up for another hour, but you have to be in early for a meeting with the bosses.

You had a meeting last night for a wedding coming up this weekend, and your clients liked you so much, they stayed forever, as usual. You then had to stay up later to prepare for this morning's meeting at your full time gig, which is making it harder to get going on this particular morning. But the feeling you got last night when meeting with your clients just makes you happy. It leaves you fulfilled. So it was worth it.

But, in all seriousness, you hate doing this. You say to yourself as you walk around in a slight daze, "I hate this job." You look over at your wife and tell her, "I wish I could just quit and DJ for a living." But then reality sinks in and you realize you need the benefits and the steady check. Being a DJ just doesn't give you the stability that you need financially and you are afraid to quit.

The next day, the same cycle happens again.

Sound familiar?

It is time to do something about it. You have put up with enough crap. So let's make a change. Let's do something different. The following few steps will help you "remix" your DJ career and hopefully put you on a path to ditching the full-time job and becoming a full-time DJ.

PERFECT YOUR SKILLS

Practice is the key to everything. You have to be good. Developing your talent will be the one thing that supersedes everything else. So make time to practice. The best people



Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



in life make time to get better at all the skills. So don't just get good on the microphone. Practice beat mixing and programming. Be creative. I'm reminded of a saying I heard once and have adapted to my business: "Somewhere, somebody is putting in more time on their skill than you are. When it comes time to compete against you, they will beat you." Go practice and get insanely, freaking good!

GET NETWORKING

Next up, people need to know about you. Being in their awareness all the time is the next step. If you are not actively meeting with venues, photographers, planners, florists, etc, people are not going to know about you. Networking events are a must. N.A.C.E. meetings, I.S.E.S. meetings, wedding lunches, whatever it takes to get you in front of people—you have to do it. I like to say that each day you should be calling or emailing three new people. Either to say hi, to set a time to go out and see them or to just inform them about what you have going on. People need to hear from you.

DIFFERENTIATE YOURSELF

I like to think that featuring something no one else has, can give you an advantage. You

need to be considered the leader in your industry. Leaders always set the trends; they don't follow the herd.


It doesn't have to be something crazy expensive. You just want a conversation-starter and something that the other professionals can remember you by.

Either trendy CD players, an interesting light, heck, even a cool form of transportation. Don't look like all the other DJs. Be you. Be different.

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MAXIMIZE YOUR INCOME

Don't be too cheap. Cheap work only brings you more cheap work. In order to replace your full-time salary, you will probably need to generate 100% more in revenue than you expect to earn as a salary. For example, if you want to make \$75,000, you will need to generate at least \$150,000 in total DJ sales. Although I am one to think 200% is more realistic. My intention here isn't to get into a "price war," but simply to offer a dose of reality. You need to REPLACE your income. So you can't afford to do events for less than a certain amount. You need to figure out how much you want to make first, then use that as part of the formula for setting your price.

INVEST IN YOURSELF

Take out a loan. Look, you have to have faith and you need money. And the best person to bet on is you. So go to the bank

and take out a small loan that you can use as a draw when times might be slow. Then quit complaining that don't have the money and get back to fulfilling your dream. You also have to learn how to live like a college kid again. The hard times might be sticking around for a while, so get used to no cable, the cheapest phone you can find, lots of pasta, no vacations... you know, all the things that the successful people tell you they did BEFORE they were successful. You want to be successful right?

PROJECT THE BEST IMAGE

Image. You have to always be mindful of what you look like. Go to the gym, stay in shape, look sharp and stylish. (Find a style that fits you.) People want to do business with someone that is put together and looks good. You can't look like a slob who just rolled out of bed and expect to be successful. Spend some

money on a nice suit, a nice business casual outfit and a nice relaxed professional look. You would be surprised how far a new haircut, a nice pair of stylish jeans, a button down shirt, a sport coat and a nice pair of shoes can take you! (Really. People pay attention to shoes, so don't cheap-out in that area.)

BE HELPFUL


In my office, I have taped up on my wall: "When you help enough people get what they want, then enough people will help you get what you want." It's probably one of the hardest things I do. It isn't easy helping other businesses out. And it gets harder and harder over the years as you meet more and more people. But at least you can care. And sometimes caring is all that you need. Pay attention and help your professional associates in any way that you can.

BE PATIENT

And I leave you with one more important step: Be patient. Look, this kind of major change doesn't come over night. I would honestly tell you that you have four to seven years of struggle ahead of you. Four to seven years of battling every day through stuff that will be ten times harder than the job you have now.

Why? Because it isn't easy. The job you have now is easy. That's why you are still in it. It's your safe place, your comfort zone. But remixing your career into something new and exciting requires that you move. Start working on the above concepts. Do them consistently and do them well. Move out of your comfort zone and watch what happens!

Good luck! **MB**



Remixing your career into something new and exciting requires that you move out of your comfort zone...



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